

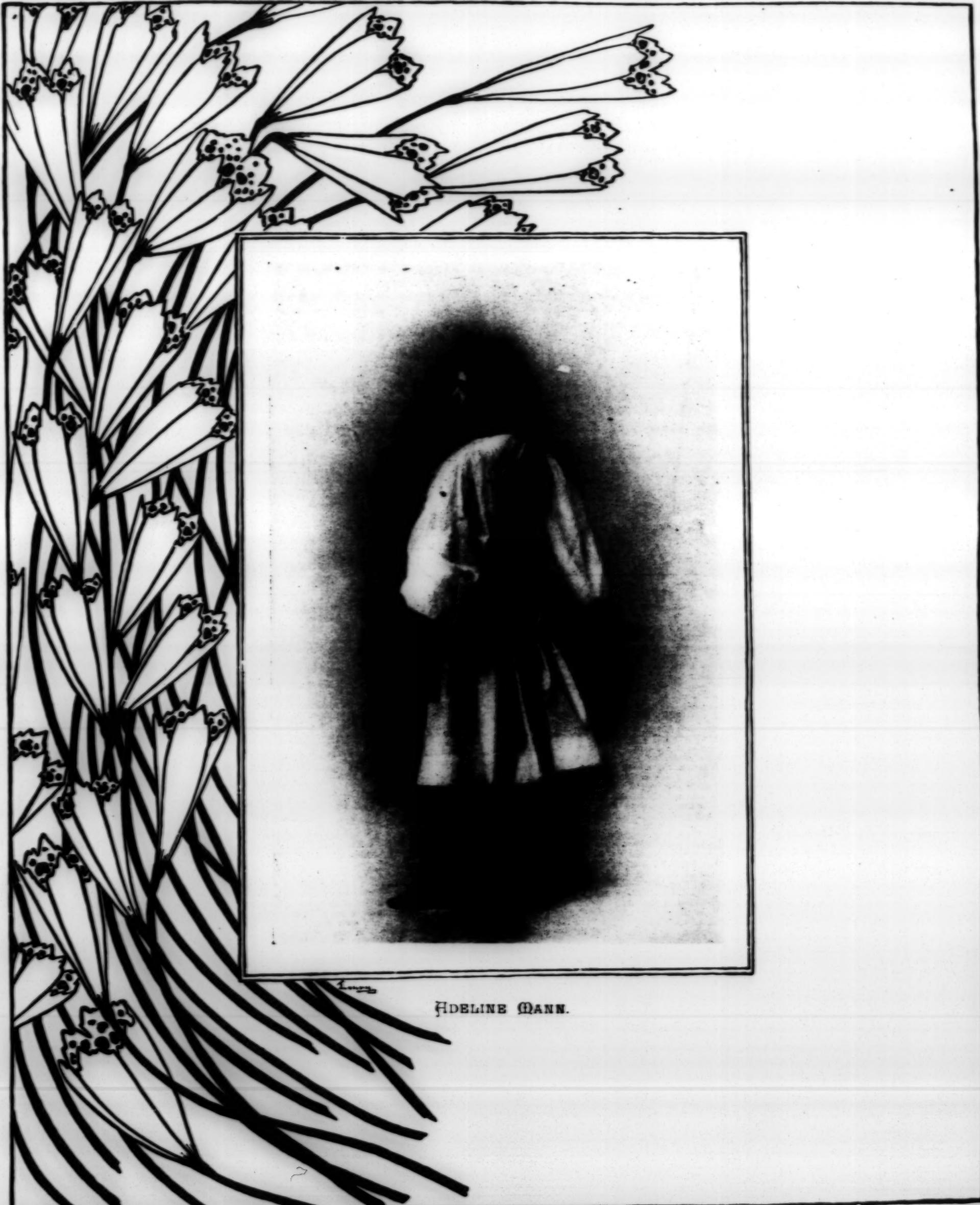
TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

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NEW YORK: SATURDAY, JANUARY 27, 1900.

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## THE MATINEE GIRL.

If the critics had all unanimously decided to advertise *The Degenerates* they could not have proceeded in a more direct way than they have in dilating upon the peculiar phase of English society—the soggy under crust—that this work of Grundy's brings to light.

The work of a press agent is getting to be a high art nowadays, and strangely enough the newspapers seem to swallow luridly unreal anecdotes that evolve from the active imaginations of the men who are hired to "work" the press.

And the interviewers! The interviewers! How they hang garlands of roses on battered ruins and put tears of genuine emotion in eyes trained to work like a siphon upon the pressure of a lever.

Some of the "chats" with the English actress would make interesting additions to our best humorous literature.

I don't know but what the interviewers serve a beautiful purpose in life when they thus idealize surroundings, sentiments and associations—sometimes of an actress, sometimes of a jockey, sometimes of a prize fighter.

They are the literary tailors who sponge off and press out the seams of life. Other things have changed, but the interview with the actress remains the same beautiful fairy tale that it used to be long years ago.

I recollect reading one of them "before I woke up," as Marie Cahill says in *The Three Little Lambs*. It was about an interviewer who called to see Loie Fuller to question her on some desperately important subject—such as how she liked America in comparison with Paris, or something of that sort.

Loie was suffering from a cold in the head or a stubbed toe and was in bed when the reporter called. But she knew that a subject of that kind would brook no delay, so she sent down word that he might come up.

Of course Momma was there. Momma was knitting a sock or crocheting a pair of tights or something, and only Loie's nose and her golden curls showed over the pink satin coverlet.

She told the reporter what she thought of America, her voice sounding muffled as it came through the folds of eiderdown, and Momma went over every minute or two and told her that she must not tire herself talking.

I thought it was too cute for anything. That was, I thought so then. Now when I read things like that I bury my head in a cushion and weep great, scalding tears. It's so unreal.

One of the interviewers found the English actress studying with an electric light on the end of a flexible wire in her rooms at the Hoffman House. It was very touching.

Then Hilary Bell's critique was more like a judgment of a horse at a show. He did not allude to the acting, or to the play, but kept strictly to "points."

He dilated on the excellent texture of the skin; the carriage, action, the style, which used to be just a little balky in the days gone by.

"Oh, those days gone by! Those days gone by!" as a poet chappie once wrote. How an actress must hate to have people writing about her wonderful state of preservation just as though she were a peach that had been put away in brandy.

Lillian Russell said a few weeks ago to a reporter: "It amuses me very much when people ask me how it is possible for me to retain my good looks. One would imagine that I was about eighty!"

Grundy's play is a money success, it is claimed, but if this is so, it is a departure from the rule which declares that in the drama the woman sinner, whether she repents or keeps her boots on to the very last, must die in the last act with a little slow music, in the presence of a smirking husband or lover, who is probably much worse than the wicked lady, only he hasn't been found out.

One of the astuteest of New York managers told me once that this was the one unalterable law. No audience will accept a lady "dusty on the hem," as Pinero says, unless she is a corpse. We are a bloodthirsty lot, we theatregoers.

It's funny, isn't it? Take all the play heroes who have been perfect devils until the last act and then they cut it all and are supposed as the curtain falls to relapse into a state of virtuous goodness.

Take the erring husband in plays: he's the most pathetic thing that ever happened. He usually comes back home in the twilight looking unusually handsome, presumably after a Turkish bath.

Little wifey is either weeping over his photo (a way they have in plays) or else she is playing an old love song with her foot on the soft pedal.

Suddenly it strikes her that he used to like that song. Then she breaks down and begins to cry recklessly into the ivory keys, not knowing that hubby is rubbering in the background.

Of course there is a tableau. Recriminations are choked off by stage kisses or stage sobs. In plays wives never stand off and ask to know all the details, hours, dates and complexities as they have been known to do in real life.

In *Under the Red Robe* Faversham acted the part not only of a scoundrel, but of a gallant whose hands were crimson from the many duels in which he had been victor.

But after three acts he takes the fair young heroine in his arms, and we all go out with moist eyes and tell the folks at home about it.

But the poor villainess has a hard time of it. Even when a daring playwright has put her in a nursery, or sent her off as a war nurse, or given her some other fate that is supposed to cut her off from all opportunities for whooping things up in her usual fashion, we can't quite stand for her.

She must turn up her toes to the daisies before she can gain the forgiveness of an up-to-date audience. It's a difference of sex in sin—that's all!

One thing we all had to agree about, and that is that there is nothing degenerate about the gowns worn in the much talked of play. They are from Worth, and they are so pretty that they make one feel that being a degenerate can't be such a dreadful thing after all.

The bodices are all strikingly low—that is to say, they would be startlingly low on any



JOS. SEDLEY

other woman but the English actress—but an inch or two of lace with a pair of pearl straps over the shoulders are all she needs for a perfectly decorous "body," as they call the ladies in England.

Worth, you see, doesn't build his gowns for women—he constructs them for a woman and suits her style. Fancy the Potter gowns—those stunning draperies of velvet, artistic, indistinct, shadowy—and contrast them with the sheath fitting Langtry costumes. What a difference!

Some one told me the other day that in the supper scene of Papa's Wife there is no sparkling ginger ale and water served to the people on the stage, but real champagne.

The merry, merry chorus, as well as the principals, are regaled upon the real bottled, bubbling beverage which mounteth to the head and descendeth to the feet and maketh the holder thereof joyous as the May.

This presents the chorus girl in a new light—not the footlight, but the headlight—or the light head, if you prefer it that way.

But if other stars follow suit in this custom of discarding imitation wine and food in the stage banquet, we would have scenes that would be more in the picture than the usual fragile breakfasts, luncheons, dinners and suppers that one sees folks consuming with such gusto in plays.

This limited menu is always especially noticeable when some wily villain takes a girl out to supper which is supposed to be—well, just a little on the quiet.

In the case of *The Liars*, in which John Drew ordered things that one could never find on a bill of fare anywhere off Fifth Avenue, I watched specially, but on came the same old pros.

They always have celery, presumably because it makes a show; then there are a few lettuce leaves on a dish—about as much as you'd give to a healthy canary; then there is bread, and sometimes there is a shopworn pâti-mâché hen that they never try to cut—for they know it too well.

Then there they sit while the villain unfolds his hellish plot. The girl nibbles bread; he eats celery without passing her any; no one touches the lettuce, perhaps because there is not enough for two. The waiter pours out ginger ale or sarsaparilla mixed with water to give it a yellow tinge, and there you are!

Imagine having to even sit and pretend to eat the things and be gay at the same time. I can't fancy a girl wanting to leave home on such a diet. Oh, no.

Like a drift from the past, the memory of mother's doughnuts or the cook's raised biscuits would come across her reeling senses and she'd push the bread, the lettuce and the celery away and say:

"Take me home at once. I understand you

now, Reginald St. Culverton. Neither your gold nor the feast that you have spread before me can blind me to your true character. I will return to the little cottage nestling among the roses, where I can again hear the rippling of the brook among the trees and hear the birds chirping, and where incidentally I can get something to eat!"

I can see the finish of the stage door Johnnie if managers continue to feed the chorus on broiled mushrooms and champagne.

No longer will be murmur in shell-like ears of lobsters, birds and bottles. The little chorus girl will hurry home to her high-up hall-room, which has driven the garret out of business, and she will give him the glassiest of eyes and the frozenest of paws.

## HE WAS CONSERVATIVE.

Miss Cleverton.—"Jack Gayboy is a man of few words, isn't he?"

Miss Up-to-date.—"How did you find out?"

Miss Cleverton.—"Well, you see, he kissed me in the conservatory last night."

Miss Up-to-date.—"Did you give him the usual monologue?"

Miss Cleverton.—"Yes—with some additions. I told him that I should never see him again under any circumstances, and that if he had the slightest particle of esteem or regard for me he would not have so insulted me. I said that of course my own actions must in some way have given him some wrong impression of my ideas, otherwise he would not have dared to act in that manner; and that I supposed I had been unable to conceal the fact that he had some strange hypnotic influence over me which I could not understand; that he seemed to fascinate me, and that although I had tried to fight against it, I had been unable to conceal my true feeling for him. I also said that while meeting him had been like a beautiful romance that had come into a life which I had supposed was like a withered rose from which all fragrance had fled, his unpardonable action had changed it from a happy dream into a memory that must always be a regret. In one moment, I said, he had destroyed the fabric of my belief in his friendship for me, and that I now realized that he cared absolutely nothing for me; but only regarded me as many other girls he knew who probably looked upon matters which I considered sacred as jests of the moment. I asked him to please go, and added that I thoroughly understood that his feeling for me was one of indifference which bordered on a positive dislike."

Miss Up-to-date.—"Did he propose?"

Miss Cleverton.—"No. All he said was,

"Quite the contrary."

Miss Up-to-date.—"Did he go?"

Miss Cleverton.—"No. He kissed me again."

THE MATINEE GIRL.

## ADELINE MANN.

Adeline Mann, who is pictured upon the first page of this issue of *The Mirror*, made her professional debut in *The Conquerors* at the Empire Theatre in this city, a little more than two years ago, as one of the dancing girls. She comes of a prominent Southern family, and is a graduate of the Stanhope-Wheatcroft Dramatic School. For an actress so young, Miss Mann has had unusual experience and has played an uncommon number of roles, being most successful in juvenile leads.

Her favorite part, among those she has played, is *Cissy* in *What Happened to Jones*. Others in which she has been highly successful are Beatrice in *Niobe*, Rose in *Why Smith Left Home*, Mrs. Ossian in *The Butterflies*, Norah in *The Land of the Living*, and Mrs. Smith in *Why Smith Left Home*, having been seen in the role last mentioned with great success in W. H. Wright's company until Jan. 6, when she returned to New York.

Miss Mann, who can dance and fence expertly, as well as act, is justly proud of the following words that were printed about her in *Town Topics* last August: "She at once discovered possession of the theatrical temperament in a degree that assured her prompt success in a profession into which she stepped straight from graceful but precise conventions of the old Southern drawing-rooms. In Mobile, where she lived until an invincible fancy for a stage career won her from social triumphs, Miss Mann was regarded as 'the belle,' and I shall watch curiously to see if the beauty, stately grace and wit that made her a notable figure in the society of that fine old city will stand out as conspicuously in the novel surroundings of what seems, in her particular case, to be really a calling."

## A HOLD UP AT HAMILTON.

Luck seems to follow Gus Hill and his attractions in more ways than one—even in the operation of railroad trains.

One of his companies, *Over the Fence*, played Hamilton, O., Jan. 6, and were scheduled to catch a very early train via the Pennsylvania Railroad to make a close connection in Cincinnati, to enable them to open with a matinee in Louisville. The clerk of the hotel at which the entire company was staying overslept and failed to make the required call. Owen Davis, manager of the company, was the first to awaken, fully half an hour after the only train making the Cincinnati connection had gone on its way rejoicing. Realizing the situation Mr. Davis rushed to the telephone and learned that a C. H. & D. train was late, and was just pulling into their depot, more than half a mile away. By dint of sprinting he arrived at the station in time to corral the conductor, who, by threats and promises, was induced to wait five minutes to enable the company to try to make it, which they did, arriving in an open wagon, pressed into service against the will of its owner, who had been put out of his own vehicle.

Luckily the agent had taken no chances, and had arranged with the L. & N. to hold their train in the event of the Pennsylvania being late. This they did, and the day was saved.

## GOSSIP.

William P. Sprague resigned from *The Royal Box* on Saturday.

George L. Bowers, an advance agent and the son of Manager George W. Bowers, of the Union Opera House, New Philadelphia, O., was married recently to Jean Bowers, an artist, of Beaver, Pa.

John Blair has severed his connection with the course of modern plays being given at the Carnegie Lyceum this season. A disagreement with the other promoters of the enterprise over the choice of plays for presentation led to his retirement. Another leading man will be secured, and the course will continue as planned. Mr. Blair has been engaged to originate one of the principal parts in *The Countess Chiffon*, to be produced at the Fifth Avenue Theatre Feb. 5.

Shakespeare Lodge, No. 1. Actors' Order of Friendship, of Philadelphia, held a smoker on the afternoon of Jan. 12 to commemorate the founding of the society. An interesting musical programme was given, and each person in attendance received a pretty chamois tobacco pouch as a memento of the occasion.

E. J. Carpenter has resigned as business-manager of *Rusco* and *Holland's* Nashville Students, and is resting in Chicago.

The son of Mr. and Mrs. Harrison J. Wolfe, born on Oct. 1 last, has been christened Harrison J. Wolfe, Jr.

J. Wesley Rosequest has been elected treasurer, and George H. Brennan, secretary, of the corporation that will assume control of *The Great Ruby* on March 19.

Ethel Robinson, of the Wilbur Opera Company, who has been ill since Jan. 8, is convalescent and expects soon to resume work.

Maurine Belmont has resigned as leading lady with the Carlton Company.

P. Fremont Rockett, late official photographer with the 20th Kansas Volunteers in the Philippines, is successfully touring Kansas with his illustrated lecture, "On the Firing Line with a Camera."

John M. Cooke, business-manager for *Over the Fence*, has written two songs, soon to be published.

W. Rodney Feelyater, valet and dresser to N. C. Goodwin for the past four years, has been ill in this city for several weeks. He is now convalescent, and is visiting relatives at Columbus, Wis.

Carl Hild, once concert master with Theodore Thomas, attempted suicide by slashing a wrist with a penknife, at his home in this city on Jan. 12. Some one found him bleeding, and an ambulance surgeon bound up the wound. Hild was arrested.

Emma Brennan Ince, owner of *Fun* in a Boarding School, through her attorney, James Foster Milliken, closed a company that had pirated her play at Mauch Chunk, Pa., on Jan. 13.

Crawford and Zehring will open an office in this city the coming Summer for booking attractions for the Crawford circuit of theatres. F. C. Zehring will be in charge.

Harry Elmer, manager of *The Turtle*, is said to have fallen heir, by the death of an uncle, to \$60,000.

Theodore Westman and Lily Wren, of *The Evil Eye*, were married at Pittsburgh, Pa., Jan. 17.

The Knights of Pythias have leased the Academy of Music, Rochester, Ind.

## IN OTHER CITIES.

### SAN FRANCISCO.

The Frawley co. has been doing great business at the California during the past two weeks. Critics are inclined to say that some of their acts are "flat." Daniel Frawley for playing so much mimesis, for giving to society what Walter Moroso in the days of old gave to "hot polio." The fact is, however, that T. Daniel knows exactly how to hit the public taste, and he prefers playing to full houses to pleasing the hypercritical. Besides, his repertoire contains something else than melodrama.

New Year's Eve with Flying Colors was produced. It proved to be typical Frawley, divided into five acts and thirteen scenes. The important roles were filled by T. Daniel himself, Harrington Reynolds, Harry Duffield, Francis Byrne, Theodore Hamilton, J. H. Armory, Clarence Montane, Mary Hampton, Mary Van Buren, Marion Barney, Phoebe McAllister, and Pearl Landers. The Princess and the Butler, however, produced, 9, saw the Frawley co. in a return to good form. The play was advertised as the direct production of the play in America. The piece is somewhat absurd in its conception, seeing that the princess, a woman of forty years, and who dwells upon the fact of her age to an alarming degree from the rise to the fall of the curtain, loves, is loved by and wed an amorous youth in his twenties, while the fitting man for her, an eminently correct baronet of forty-five years, enjoys singular experience with a girl of seventeen. The idea, however, is cleverly worked out, and the dialogue is clean-cut and good. There are some, not too many, epigrams dispersed here and there.

The thing noticeable about the Frawley production was the excellent portrayal of the character of Fay Zuliani, the girl in her teens, by debutante, Mary Scott. In society she is Mrs. Neville Castle, wife of a young merchant of San Francisco and daughter of one of San Francisco's most prominent citizens, who died some years ago. Mary Scott is her maiden name. She has studied for the stage, but her best friends did not anticipate the showing she made on the opening night. She was girlishly frank, emotional, willful, passionate; everything that the character calls for. She will doubtless be added to the collection of stars. California has given to the stage Mary Hampton played the princess, and a very striking portrayal it was. Harrington Reynolds played the middle-aged baronet. It was graceful, aristocratic, the best thing the actor has been seen in this season. Other characters were suitably played. The Countess Gucki 14.

The Christian packed the Columbia during the full three weeks of its engagement. Everybody in town went to see it, and none but words of approval were heard. Gottsch, Marx and Co. offer another star attraction for 15, in the James Kidder Bradford co. in The Winter's Tale.

The Alcazar Stock co. keeps doing good business at the O'Farrell Street house. Chimie Fadden ran a second week 1-7, and S. The Mysterious Bugle was produced. Miss Rydin, who was admirably dressed, Edward Hastings played Joseph Holland's original role, Tom Pottinger. He was more than satisfactory. Other characters were well taken by Frank Upperman, George Webster, Laura Crews, Marie Howe, Forrest Seabury, and Irene Everett, the last-named a new and handsome addition to the co. Lady Windermere's Fan 15.

The Christmas spectacle at the Trocadero, Little Bo-Peep, came on end 14. The Idol's Eye 15. Shows can run through the holidays at the Grand, Dela-Blair's comic opera, Dan Caesar of Iran, 15.

Mary Van Buren will be intrusted with the title-role in the production of Countess Gucki at the California.

Flinigan's Bull drew crowds to the Alhambra 1-7. The Bentz-Santley co. appeared 8. The May 14. An old fair of Horatio did not prove so successful as it had been advertised. The house is doing excellent business. A Hot Old Time 13.

Emma Nevada sang before a tremendous audience at the California 8. She was enthusiastically appreciated, especially when she left the classical and gave "Listen to the Mocking Bird" and "Home, Sweet Home." She was assisted by their Schmenberg, the cellist, who was also much admired.

FRED. S. MYRTLE.

### PORLAND, ORE.

Marquanders had their money's worth and enjoyed themselves correspondingly 8-13. Vladimir de Pachet remained in the grand hotel, and was enthusiastically received by a full house 8. Afternoon of 13 he gave a Chopin concert to another large gathering, and his first reception was duplicated. Frederick Wardle, with first-rate support, principally in Minnie Little-Bruce, Frank Henning, Charles D. Herman, and Charles H. Clarke, in The Lion's Mouth, Romeo and Juliet, The Merchant of Venice, and Richard III. 14-13, did a full house. Albeit the engagement was short, it was a treat to Portlanders, and the public charities meeting afternoon of 14, was well attended. Dan Zam, Mrs. Walter Reed, and the Portland Tropic Club sang. Thomas N. and Frank Strong delivered addresses. Sowing the Wind 26, 27.

Corday's had a very substantial box-office week 7-13 with Whiting and Willis' At Gay Coney Island. Bert Weston and Charles Belmont headed the co. The particularly entertaining features were Alf Holt's whistling and dancing, Mattie Lockette's singing and dancing, and Marie Stor's singing and violin playing. Human Hearts return date began a week 14 to S. R. O. Bentz-Santley co. 21-27.

The Metropolitan Opera House (formerly Corday's), under the management of Clarence H. Jones, after several weeks of darkness, reopened to a crowded house week 14, with Nellie Bonney and Max Steinke co. continuing Frank Camp, Bernard Jaxon, Jack Howard, Robert Haider, F. B. Gerard, Emma Murdoch, Rose Summers, and Leonie Leigh, in A Cheerful Liar. The co. and comedy scored a hit. It will undoubtedly have a fine week's business. Since the Metropolitan has been dark, Manager Jones has had the house thoroughly overhauled, and it is evident to none of its class on the Coast, nor first story floor has been lost in; in place of the former hairy, floor-covering, opera chairs of rosewood have been installed; the foyer has been repainted; the lower floor recarpeted; eight boxes made upstairs; a new curtain, representing a scene on the Bosphorus, painted by Ernest Miller, hung, and the boxes redecorated and varnished in bright, eye-pleasing colors. The stage has been enlarged, and new scenes, curtains, and charcoal fireplaces added to the decoration therewith. The building is heated by steam, and lighted by electric light. Besides the house's other attractive features, it is the cosiest theatre in town, in that its inside size is just right for comfort.

The Ladies' Minstrels at the M. A. A. C. Lyceum, Dec. 11, under the direction of Mrs. Walter Reed, was so great a success, and so talked about, that the boys of the M. A. A. C. gave a very creditable burlesque on the show Dec. 30, under the direction of John Henry Kenting (Lyn Udall), and drew a very good audience.

A propos of timely Christmas remembrances, when Maurice Smith, the genial Assistant Manager-Treasurer of Corday's, got my Christmas morning he found in his stocking a beautiful fourteen-carat open faced gold watch inscribed "To Maurice Smith from Mr. and Mrs. John F. Corday, Dec. 25, 1899."

The Elks entertained and were entertained by, Frederick Wardle, in their lodge room, in the Marquam, at a stag social, 11. Members of Gay Coney Island co. also contributed to the entertainment.

Minnie Little-Bruce, in Frederick Wardle's co. reminded Portlanders of the old Corday's stars, when she was a soprano, in her side. Esther's co. Bert Weston, Bert's co. was a revelation to us. Her Juliet was the best seen here in many years. Her other roles in The Lion's Mouth, The Merchant of Venice, and Richard III., were very commendable.

Constance Mattingly, of Portland, is the composer of "The Oregon March and Two-Step," dedicated to the battleship "Oregon." The Kirova Orchestra O. J. MITCHELL.

### PITTSBURGH.

Belle Jeans was the offering of the Grand Opera House Stock co. 15-20. Considering that eight changes of scene are necessary, the play is presented with considerable smoothness. The plot is well developed, and the characters are well drawn. The part of Sue Enday, the blackmailing adventuress, with virile intensity, James E. Wilson was thoroughly at home and correct as Perry Bassett. Robert Ransom's part as Col. Blasmer, a courageous country politician, fitted him like a glove. Thomas W. Ross as Ike Hawley was amusing as usual, and William Beach in the role of Bertie was equally effective. Henrietta Croxson has a minor part this week, that of Nell Tuteville, in which she is perfect. Alice Butler in the double role of Cindy Tuteville, a country matron, and Beedie Kickler, a German domestic; Joseph Woodburn as Jacob Tuteville, Edward Polan as Jim Tuteville, and Eleanor Carey as Samantha Hawley were clever. While the scenes were well designed and well executed, composed of T. J. and Joseph Smith, Norman Hanson and John Hibbard, sang. Mine-Same Game 22-27.

The Alvin has Sir Henry Irving, Ellen Terry and the London Lyceum co. in Robespierre, The Merchant of Venice, The Amber Heart, Waterloo, Name Old-field, and The Bells. With the great attention that is paid to the minute details of each performance and with the interpretation of these removed principals, surrounded as they are, by a co. of superior qualifications, their productions could not do other than reach a high standard of artistic excellence; and the most critical of Pittsburgh's audiences have shown the keenest appreciation of which they are capable. The Jefferson De Angelis Opera co. 22-27.

The Evil Eye is at the Bijou 15-20, and is well received. There are some nicely and fantastic effects, which are heightened by the atmospheric feats of Rosine and Elliott. The Phasor troupe, consisting of eight girls, do a May-pole dance, in which

they are practically covered with electric lights of different colors. Fannie Bloodgood's singing met a hit; and Al. H. Wilson, with his rodolin and German dialect stories, keeps the audience in an uproar. Joseph Murphy in the Kerry Gow and Shaun Rue 22-27.

Hopkins Trans-Oceanic Star Specialty co. is at the Domene 15-20. McIntyre and Heath's Comedians 22-27.

Paderewski's return to Carnegie Music Hall 16, after an absence of four years, was welcomed by a large and enraptured audience. Luigi M. von Knutts is the soloist of the Pittsburgh Orchestra concerts 19, 20.

A dramatic recital and musical was given at Braun's Auditorium 15 by Miss Florence Fagan, reader; Mrs. H. L. Gilmore, soprano; F. C. Free-mont, tenor; Pierre De Bacher, violinist, and others.

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## CORRESPONDENCE

ALABAMA.

MONTGOMERY.—M'DONALD'S THEATRE (G. P. McDonald, manager): Weidmann Comedians opened for a week 15 presenting Little Miss Thompson to S. R. O. MONTGOMERY THEATRE (S. E. Hirsch and Brother, managers): Lombardi Italian Grand Opera co. presented Carmen, Lucia 14; La Sonnambula, Il Trovatore, and Rigoletto to mixed but enthusiastic audiences 9-11. International operatic co. presented Romeo and Juliet and Cavalleria Rusticana to poor business 13. The White Slave 16. Jeffries-Shurkey pictures 19.

SELMA.—ACADEMY OF MUSIC (Ross and Long, managers): Weidmann Comedians closed a week's engagement 13, having played to good business in Thompson. The Klonkyde, Ten Nights in a Barroom, and Moses and Son. Herald Square Opera co. 16.

TUSK ALLOSA.—ACADEMY OF MUSIC (John T. Cochane, manager): Clara Mather co. opened to S. R. O. in Shadows of a Great City 15. In the Adironacks 16. Always on Time 17. Big business; first-class performances. Cecilia Eppington Bailey 18. Orpheus Club 25.

SHIEFFEL.—OPERA HOUSE (Harry Elmore, manager): Shieffel's Minstrels (local) 11, 12; fair business. Scott's Minstrels 20.

DECATUR.—ECHO'S OPERA HOUSE (T. P. Littlejohn, manager): Murk's Harder co. 15-18 opened to good house; performance good.

## ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): Duncan Clark's Minstrels to Habit business 8. Uncle Josh Sprucey 17. Black Crook co. 27. The Christian 29. A Hot Old Time 31. Finnigan's Ball Feb. 2.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Griffith, hypnotist, 8-13; good business; audiences pleased. Uncle Josh Sprucey 15. Black Crook co. 29. The Christian 30.

## ARKANSAS.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): A Jay from Jayville 10 to S. R. O.; audience pleased. Corinne in The Little Host 11; large houses; performances good. The Real Widow Brown to small house 12; performance seemed to please. Jack and the Beanstalk 15. Walsh-McDowell on 16, 17. Harry Coros, Charlie 18. Scott's Minstrels 20. A Colonial Girl 24. July Old Chums 26. Zaza 27. The Three Guardsmen 31.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): A Jay from Jayville 9; good house and pleased audience. Corinne in The Little Host 10; crowded house; pleased audience. The Real Widow Brown 11; good house and performance. Walsh-McDowell co. 15. Jack and the Beanstalk 16. What Happened to Jones 18. Scott's Minstrels 19. Faust 22. A Colonial Girl 25. Zaza 26.

FORT SMITH.—TILLIS THEATRE (George Tillis, manager): Corinne 12 in The Little Host; large and pleased audience. The Real Widow Brown 13; fair performance; good house. Hand Hanson 18. What Happened to Jones 20. Zaza 29.

PRESOTT.—GREESON OPERA HOUSE (W. S. Wells, manager): Louis Richany Concert co. 15; fair house; finished performance.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hodges, manager): The Real Widow Brown 15 to capacity; audience pleased.

## CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (George W. Ficks, manager): A Hot Old Time drew 15, 16, and gave satisfaction. The Christian 15, 16.—DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. gave an elaborate production of O'Brien the Contractor 8-14, and drew packed houses. In Daniel Sully's role Thomas O'Malley made a decided hit. The Red, White and Blue 15-21.—ITEM: Autonette Trebelli gave a concert 9; great success.

PRESOTT.—BARTON OPERA HOUSE (R. G. Barto, manager): James-Kidder-Hanford in The Winter's Tale pleased an immense audience 6; Mr. Hanford's Leonidas deserves special mention. Jules Gran Comic Opera co. 8-11. In Said Pasha, Wang, The Street Singer, and The Bohemian Girl; satisfactory audiences. Jules Gran Opera co. 12, 13 in Pauline Jones, Olivette, and The Gondoliers. Emma Nevada 15. The Student Prince 16. A Hot Old Time 20. Elliford Stock co. 29-Feb. 3.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Spider and the Fly 18-21. A Hot Old Time 22-24. The Christian 25-27.—MOROSCO'S MUSICAL THEATRE (Oliver Moroso, manager): Dally co. closed a successful two weeks 13 with Hamlet. Darrell Vinson was acceptable in the title-role. Grand Opera co. in Wang 14-20.—ITEM: Emma Nevada will sing at the famous Auditorium 15. During the re-decoration at the Los Angeles the foyer is being redecorated.

SACRAMENTO.—CLUNIE OPERA HOUSE (George W. Ficks, manager): Black Patti's Troubadours 6; fair house; audience pleased. A Hot Old Time 7, 8; excellent business; performances good. James-Kidder-Hanford co. in The Winter's Tale, and The Rival, 9, 10; fine houses; performances excellent.

WOODLAND.—OPERA HOUSE (E. C. Webber, manager): Jessie Shirley co. 8-13. Doris, Wife for Who? Trill, A Virginia Romance, That Blessed Baby—Motha, Married in Haste, and A Daughter of the Empire to crowded and pleased houses.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Mr. Plaster of Paris 6; fair house; pleased audience. Lee, Hypnotist 8-13; full houses.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): A Hot Old Time 10, 11; good performance; big business. James-Kidder-Hanford co. 12-14.—AUDITORIUM THEATRE: Dark.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): The Spider and the Fly 15. The Christian 22.

## COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Jeffries-Sharkey biography pictures to fair business 3. Clara Throp in A Remedy for Divorce and A Doll's House 12, 13; creditable performances; poor business. Murry and Mack canceled 16. Reopened the 20th.

COLORADO SPRINGS.—GRAND OPERA HOUSE (E. B. McCarthy, manager): His Better Half 12; good business; co. good. The Dawn of Freedom 13; poor business; co. averaged well. A Trip to Chinatown 15; S. R. O. Harry Gilfill and an excellent co.

PUERTO RICO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Barney Ferguson 8 in McCarthy's Mishaps; large audience. Clara Throp 11 in A Doll's House; good business. The Dawn of Freedom 13; fair business.

CRIPPLE CREEK.—GRAND OPERA HOUSE (E. B. McCarthy, manager): Clara Throp in A Doll's House to fair business 10. A Trip to Chinatown to S. R. O. 12. Scatelli Concert co. 15. Murray and Mack 16, 18. Black Patti's Troubadours 21.

GREELEY.—OPERA HOUSE (W. A. Houston, manager): Dr. Yoshurch lectured on Paris 9; small business. Scatelli Concert co. 16. Fred Emerson Brooks 20.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): His Better Half 18.

## CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Ariane 12, 13 to large receipts. The play is one of the best seen here this season. It is beautifully costumed and staged and in the hands of a capital co. Theodore Roberts, Edwin Holt, Vincent Serano, Lionel Barrymore, and Edgar Selwyn were all well cast. Among the women the work of Mattie Earle was prominent. Grace Earle and Eleanor Robson played their parts with refinement and skill. The Sunday night concert for aged and infirm musicians crowded the theatre to the doors. An agreeable programme was rendered and a song sum netted. Because She Loved Him So 16. A large and cultured audience gathered for the Third Symphony Concert 18. The orchestra, under Professor Parker, played exquisitely. The cello work of Leo Schutte being especially noticeable. Charlotte Macdonald, the violinist, was enthusiastically applauded. Why Smith Left Home 20, 21. Children of the Ghetto 22, 24. The Dairy Farm 30, 31. The Royal Box Feb. 1. Sousa's Band 5. James K. Hackett 6. Symphony concert 8. The Girl from Maxim's 9. Sarah Cowell Le Moyne, premiere 10. The Rounders 12. Miss Le Carter 15-17. THE NEW YORK OPERA HOUSE 18-20. The Black Sheep 18. W. H. Van Buren, manager: A Piney Ridge, featuring David Higgins and Georgia Waldron, turned them away 11-13. The melodrama was splendidly cast and staged. Robert R. Mantell in The Dagger and the Cross 15, 16 to S. R. O. Mr. Mantell's work was, as usual, finished and refined, and he was well supported. Diamond Brothers' Minstrels to large house 17. The singing of Lawrence Diamond was one of the best numbers in the show. Specialties were offered by Richards, Frutchey, Knox Brothers, and the Brothers Martine. Rents-Sankey co. 18-20. Hello Bill, premiere 22-24. A Man of Mystery 25-27. Eddie Akersstrom 29, 30. Stetson's U. T. C. Feb. 1-3. All the Comforts of Home 5-7. Across

the Pacific 15-17.—ITEM: Robert R. Mantell was the guest of friends here 15, 16.—J. J. Rosenthal spent 16, 17 here.—Mrs. J. M. Wall spent 17 with her husband, who is manager of Diamond Brothers' Minstrels.—Mrs. G. R. Bunnell gave a party at Padoverowski 11.—John B. Moore was entertained at the University Club 12, 13.—G. R. Bunnell is back from four days in Boston.—Henry Krechbl, of the New York "Tribune," lectured before Yale music students 16. Mr. and Mrs. Krechbl were the guests of Professor and Mrs. Parker. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (G. C. Parsons, manager): Violin Alien in The Christian Science 12, 13. Both press and public indorsed the production. Arizona 15, 16 was both charming and entertaining and received hearty applause. Because She Loved Him So 17. Francis O'Grady, in this city in the east, Why Smith Left Home 18, 19. Robert R. Bunnell 20. Children of the Ghetto 22. The Dairy Farm 23. Annie Russell 24.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Theodore Babcock in Man's Enemy drew large houses 11, 12, though the play was here recently. European Sensation 13, 14 drew large audiences; performance lively. Rose Rydell's London Boys attracted solid audiences 15-17. They were duly commended and introduced several taking specialties. Vanity Fair 18, 19. Shannon of the Sixth 22-24. A. DUMONT.

BEDFORD.—PARSONS' THEATRE (G. C. Parsons, manager): The Span of Life 13-15 pleased solid audiences. Valentine 15, 16 introduced two accepted burlesques: George R. Morris 18-20. Morrison's Fance 22-24. Shannon of the Sixth 25-27.—PARK CITY THEATRE (G. R. Bunnell, lessee): Walter L. Rowland, manager: Jeffries-Sharkey fight pictures 8-10 to capacity. The Man in the Moon Jr. exhibited San Bernard and an excellent cut 13 to a large house. Because She Loved Him So 15. Francis O'Grady 16. John B. Ward 17. Made his locally that it has made everywhere else. Arizona 18. A Hot Old Time 19, 20. Annie Russell 22. Children of the Ghetto 23.

W. P. HOPKINS.

NEW BRITAIN.—BUSHWELL LYCEUM (Gilbert and Lynch, managers): Diamond Brothers' Minstrels 12, 13; good receipts and pleased. A Hot Old Time 14-16 was a box-office winner, two hundred people being unable to gain admission. Robert R. Mantell was in The Dagger and the Cross 18 fully deserved the large patronage received. Uncle Josh Sprucey 19. Frankie Carpenter 20. The Dairy Farm 21-23. The Fairy Queen 24. ROBERTS' OPERA HOUSE (W. W. Hanna, manager): The Electric Wonders 12 failed to show picture of Jeffries-Sharkey fight, owing to an injunction served by W. A. Brady.—ITEM: Jean Jacques of Waterbury, has brought suit against Manager Mishark of the Bristol Opera House, for \$2,000 damages for an alleged infringement of a patent regarding polo cages.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The Man in the Moon delighted one of the largest audiences of the season 12. Why Smith Left Home 13 to a good house. The Devil's Gold Mine 14. The White Street 15. East Lynne, Below Zero, Cinderella, and Michael Strooff to poor business, account unfavorable weather; co. fair. McFadden's Row of Flats 14 did the banner business of the season; co. good. A Pair of Black Eyes 17. A Bunch of Keys 21. Aunt Jenkins 23. A Trip to Chinatown 24.—ITEM: Charles D. Hammond, in advance of Bentzett's Pathfinders, closed with that co. 13 and returned to Connecticut.

MONMOUTH.—PATTIE OPERA HOUSE (Webster and Perley, managers): Flora Flynn 10-12.

IN A Fatal Mistake, The Blue Flag, Brother Against Brother, The Man from Nevada, East Lynne, and Our Mascotte; business large; satisfactory performance. Co. canceled at Keithsburg to play here 25.

POCATELLO.—PAVILION (H. R. Kinport, manager): Dark.

WALLACE.—MASONIC TEMPLE (M. J. Flahr, resident manager): Dark.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Remember the Maine 12, 13; good house; audience pleased. Madison Square Theatre 15-21.

POCATELLO.—PAVILION (H. R. Kinport, manager): Dark.

WALLACE.—MASONIC TEMPLE (M. J. Flahr, resident manager): Dark.

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EAST ST. LOUIS.—OPERA HOUSE (William Kauppi, manager): Bentzett's Pathfinders 7-13 presented The Fighting French, Devil's Gold Mine, The White Street, East Lynne, Below Zero, Cinderella, and Michael Strooff to poor business, account unfavorable weather; co. fair. McFadden's Row of Flats 14 did the banner business of the season; co. good. Aunt Jenkins 23. A Trip to Chinatown 24.—ITEM: Charles D. Hammond, in advance of Bentzett's Pathfinders, closed with that co. 13 and returned to Connecticut.

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performance fair. Moving pictures 18. Elks' Minstrels Feb. 7. *S*

**REINSSLAER.**—ELIS OPERA HOUSE (J. H. S. Miller, manager): John B. De Motte 9 lectured to S. R. O. *ITEM:* Harry Leonard, late with the Imperial Stock co., left 9 for Cairo, Ill., to John Si Perkins.

**MICHIGAN CITY.**—ARMORY OPERA HOUSE (E. F. Bailey, manager): Two Married Men 13; audience pleased; crowded house. *Fabio Romani* 22. Courtney Morgan co. 20-Feb. 3. Peck's Bad Boy 9.

**HUNTINGTON.**—OPERA HOUSE (Harter Brothers, managers): Don't Tell My Wife 11; large house; good performance. Peck's Bad Boy Feb. 8.

**BEDFORD.**—GRAND OPERA HOUSE (F. X. Johnson, manager): Clark Comedy co. 18-20. Maloney's Wedding Feb. 3. The Heart of Chicago 6.

**ELWOOD.**—OPERA HOUSE (J. A. Kramer, manager): Watson Sisters co. 15. Just Before Dawn 17; good performance. Fair-Or co. 18. Next Door 23.

**PLYMOUTH.**—CENTENNIAL OPERA HOUSE (C. C. Corbin, manager): Two Married Men 15; topless houses; excellent performances.

**ROCKVILLE.**—OPERA HOUSE (Theodore F. Gobius, manager): Dark. **CARLISLE HALL** (Carlisle Brothers, manager): Dark.

**CONIVERSVILLE.**—ANDRE'S THEATRE (D. W. Andre, manager): Flinigan's 400 11; big house; pleased audience. Next Door 17.

**PORTLAND.**—AUDITORIUM (Andrews and Littell, managers): Don't Tell My Wife 9; business and performance good. The Train Robbers 24.

#### INDIAN TERRITORY.

**ARDMORE.**—OPERA HOUSE (H. Aaronson, manager): Beach and Bowes' Minstrels 13; crowded house. Jane Coombs 15.

#### IOWA.

**DES MOINES.**—POSTER'S OPERA HOUSE (William Foster, manager): Because She Loved Him So. S. Jefferson Comedy co. in Rip Van Winkle 9.

Thomas Jefferson imitated his father cleverly. Mile. #10 20; good performance. You Yonson 10; good business. A first-class attraction Arthur Donaldson as Tom Yonson is especially clever. Conspicuous in the cast were Edward J. Mack, E. Guy Spangler, Clinton Maynard, Sidney Craven, Beatrice Norman, Grace Hazard, and Annie Mack Breelin. All Misses 14-15; good business.—GRAND OPERA HOUSE (James L. Kinney, manager): Edwin Mayo very closely resembles his father Francis Mayo. Frank Campau, W. R. McKay, W. S. Gill, A. H. Menefee, Johnstone, and Edwin Nailed handled their roles well. Pauline, hypnotist, and Carnaveaux, mind reader, 10-14; fair houses. T. R. HYATT.

**LAWRENCE.**—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): The Air Ship 9; small house; satisfactory performance. Williams and Walker 15; S. R. O., breaking the record of several seasons here; good performance. Receipts nearly \$7000. *ITEM:* This is the home of George H. Walker, of Williams and Walker.

**WICHITA.**—CRAWFORD OPERA HOUSE (E. L. Martling, manager): All a Mistake 13; small business, due to short billing; fair performance. A Trip to Chinatown 17; full house; excellent performance. Sweetie and Alivio's Minstrels 23. Black Patti's Cabaret 27. Manhattan Stock co. 29-31. What Happened to Jones 16.

**ATCHISON.**—THEATRE (John Seaton, manager): Edwin Mayo, supported by an excellent co., presented Pudd'nhead Wilson to a packed house 9; satisfaction given. The Air Ship drew fairly 11; performance fair. Mathews and Bulger in By the Sad Sea Waves filled the house 13; audience delighted. Williams and Walker 17.

**PARSONS.**—EDWARDS OPERA HOUSE (Howard Grava, manager): A Batch of Keys 13 to big business. Cabin Fever 16. A Trip to Chinatown 20. Hans Hansen 23. Cinematograph 28, 29. What Happened to Jones 16. Pirates of Penzance (local) Feb. 6.

**PITTSBURG.**—OPERA HOUSE (W. W. Bell, manager): A Stranger in New York 13; large and pleased audience. Corinne in The Little Host 13; good house and co. The Crown 15-19. The Real Widow Brown 20. A Trip to Chinatown 25.

**FORT SMITH.**—DAVIDSON'S THEATRE (H. C. Ernich, manager): A Stranger in New York drew good house 12; performance first-class. Walker Whitehead 23. What Happened to Jones 24. A Trip to Chinatown 26. Zoro 25.

**JUNCTION CITY.**—OPERA HOUSE (T. W. Dorn, manager): The Air Ship 13 pleased a large audience. A Stranger in New York 25. Darkest Russia 29. The Real Widow Brown Feb. 1. What Happened to Jones 6.

**EMPIORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): All a Mistake 10; good house; performance good. Delta Rocca co. 11; good house; poor performance. Scandinavian Quartette 12; small house; good concert.

**OTTAWA.**—ROHRRAUGH THEATRE (G. F. Kaiser, manager): A Stranger in New York 13; excellent performance; large business. The Real Widow Brown 14.

**SIOUX CITY.**—GRAND OPERA HOUSE (A. B. Beall, manager): All a Mistake 9 headed by W. W. Bitter, to good house. A Romance of Coon Hollow 13; hit house; satisfactory performance. You Yonson 15 pleased a big house. Arthur Donaldson is very clever and was well supported. Walker Whiteside 17. Mathews and Bulger 19. Darkest Russia 20. At the White Horse Tavern 22. The Murphy 24. A Wise Woman 27.—*ITEMS:* Walker Whiteside and co. passed through here 14; en route to Norfolk, Neb., where they open the new theatre 15. 16-18. Mr. and Mrs. Pudd'nhead Wilson are stopping in the city, having left a Romance of Coon Hollow 14. Manager Beall is attending the opening at Norfolk 16.

**FORT DODGE.**—PESSLER OPERA HOUSE (C. H. Smith, manager): London Glee Club 11; large house; poor performance. Darkest Russia 13; small audience; performance excellent. Shepard's Minstrels 15. Old Uncle Jed 20.—**MIDLAND THEATRE** (Midland Co. managers): Robert Sherman co. 8-13 in My Friend from Astoria, La Belle Marie, Jane East Land, and Ruth of the North in Her Enemy's Hand; good audiences; performances poor. A Romance of Coon Hollow 16. Tim Murphy 19.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): The King of the Opium Ring 12; packed house and was boisterously received. Mile. #15; large audience. The play was well handled by a clever co. Pearl, Evelyn, Little Leigh, and Alfred Elsner were especially deserving of mention. On the Wabash 15; pleased a fair audience. Imperial Stock co. 22-27.

**DENVER.**—BURRIS OPERA HOUSE (Chamberlin, Harrington and Co., managers): The King of the Opium Ring 10; topless house. Go-Won-Go Mohawk in Wep-To-No-Man 14; light house; poor performance. The Telephone Girl 16; large and pleased audience. Pudd'nhead Wilson 19. On the Wabash 21. All American Stars 24. Why Smith Left Home 27.

**MARSHALLTOWN.**—ODEON THEATRE (C. S. Speers, manager): Because She Loved Him So 9. Arthur and Bulger 10. In By the Sad Sea Waves satisfied a large audience. Pudd'nhead Wilson 11; light business. Countess 400 13; light house. The Telephone Girl 15 gave satisfaction to a large audience. Tim Murphy 17. You Yonson 18. The King of the Opium Ring 19. A Wise Woman 23.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John B. Henderson, manager): Mathews and Bulger filled the house 9 in By the Sad Sea Waves; audience pleased. Jefferson Comedy co. in Rip Van Winkle 10; good audience. The King of the Opium Ring 11; moderate. The King of the Opium Ring 12; packed house; good audience. Uncle John and Trias to crowded houses; co. good. Andrews Opera Co. 26, 27. A Poor Relation 30.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): Hotel Tops 17; with Eddie Foy, 10; good sized audience. Uncle John Sprucey 12; crowded house. Old Hot Old Time 17 scored a hit; good business. Julia Arthur 18, 19.—*ITEM:* Manager Scott will go to New York 22 to book attractions.

**HENDERSON.**—OPERA HOUSE (Leon L. Lewis, manager): Perch-Relend co. opened for a week 15. Presenting The Galley Slave and Because She Loved Him So; performances good; S. R. O. Don't Tell My Wife 23.

**RICHMOND.**—WHITE-BUSH OPERA HOUSE (John E. Ellsworth, manager): A Woman in the Case 13; fair house; weak performance. Murray Comedy co. 15-20, presenting first half of week The Senator's Daughter, The Engineer, Uncle John, and Trias to crowded houses; co. good. Andrews Opera Co. 26, 27. A Poor Relation 30.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): Hotel Tops 17; with Eddie Foy, 10; good sized audience. Uncle John Sprucey 12; crowded house. Old Hot Old Time 17 scored a hit; good business. Julia Arthur 18, 19.—*ITEM:* Manager Scott will go to New York 22 to book attractions.

**ASHLAND.**—THE NEW ASHLAND (Bryan and Martin, managers): Vanity Fair 26. Murray and Mack 30.—*ITEM:* Manager Bryan is able to be out again after three weeks' illness.

**LASCAUTER.**—GARARD OPERA HOUSE (F. R. Fissinger, manager): San Francisco Minstrels 20. Hawthorne Sisters 22, 24. Kentucky Colonels 30 instead of 18.

**PADUCAH.**—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): Mile. #10 11; fair house; co. good. Jack and the Beanstalk 12. Brown's in Town 18. Other People's Money 19.

#### LOUISIANA.

T. Parker, manager; Elsie de Tourney 15, 16; fair houses; excellent performances.

**MISSOURI VALLEY.**—NEW THEATRE (William Harmon, manager): Walker Whiteside 18.

#### KANSAS.

**TOPKA.**—CRAWFORD OPERA HOUSE (O. T. Crawford, local manager): The Air Ship 9; fair business. Cleo, soprano, in The Hale Sisters and Marie Stuart received repeated encores. You Yonson 10; good business. A first-class attraction Arthur Donaldson as Tom Yonson is especially clever. Conspicuous in the cast were Edward J. Mack, E. Guy Spangler, Clinton Maynard, Sidney Craven, Beatrice Norman, Grace Hazard, and Annie Mack Breelin. All Misses 14-15; good business.

**MISSOURI VALLEY.**—NEW THEATRE (William Harmon, manager): Harry Leonard, late with the Imperial Stock co., left 9 for Cairo, Ill., to John Si Perkins.

**MICHIGAN CITY.**—ARMORY OPERA HOUSE (E. F. Bailey, manager): Two Married Men 13; audience pleased; crowded house. Fabio Romani 22. Courtney Morgan co. 20-Feb. 3. Peck's Bad Boy 9.

**HUNTINGTON.**—OPERA HOUSE (Harter Brothers, managers): Don't Tell My Wife 11; large house; good performance. Peck's Bad Boy Feb. 8.

**BEDFORD.**—GRAND OPERA HOUSE (F. X. Johnson, manager): Clark Comedy co. 18-20. Maloney's Wedding Feb. 3. The Heart of Chicago 6.

**ELWOOD.**—OPERA HOUSE (J. A. Kramer, manager): Watson Sisters co. 15. Just Before Dawn 17; good performance. Fair-Or co. 18. Next Door 23.

**PLYMOUTH.**—CENTENNIAL OPERA HOUSE (C. C. Corbin, manager): Two Married Men 15; topless houses; excellent performances.

**COUCH.**—BLUFFS. (OHANNY'S THEATRE (James Harrington, manager): Pudd'nhead Wilson 11; good business.

**CENTERVILLE.**—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Shepard's Minstrels 23.

**MASON CITY.**—PARKER'S OPERA HOUSE (A. W. Needles and Co., managers): Shepard's Minstrels 23.

**INDIAN TERRITORY.**—ARDMORE (H. Aaronson, manager): Beach and Bowes' Minstrels 13; crowded house. Jane Coombs 15.

#### IOWA.

**DES MOINES.**—POSTER'S OPERA HOUSE (William Foster, manager): Because She Loved Him So. S. Jefferson Comedy co. in Rip Van Winkle 9.

Thomas Jefferson imitated his father cleverly. Mile. #10 20; good performance. You Yonson 10; good business. A first-class attraction Arthur Donaldson as Tom Yonson is especially clever. Conspicuous in the cast were Edward J. Mack, E. Guy Spangler, Clinton Maynard, Sidney Craven, Beatrice Norman, Grace Hazard, and Annie Mack Breelin. All Misses 14-15; good business.

**ATCHISON.**—THEATRE (John Seaton, manager): Edwin Mayo, supported by an excellent co., presented Pudd'nhead Wilson to a packed house 9; satisfaction given. The Air Ship drew fairly 11; performance fair. Mathews and Bulger in By the Sad Sea Waves filled the house 13; audience delighted. Williams and Walker 17.

**PARSONS.**—EDWARDS OPERA HOUSE (Howard Grava, manager): A Batch of Keys 13; small business, due to short billing; fair performance. A Trip to Chinatown 17; full house; excellent performance. Sweetie and Alivio's Minstrels 23. Black Patti's Cabaret 27. Manhattan Stock co. 29-31. What Happened to Jones 16.

**ATCHISON.**—THEATRE (John Seaton, manager): Edwin Mayo, supported by an excellent co., presented Pudd'nhead Wilson to a packed house 9; satisfaction given. The Air Ship drew fairly 11; performance fair. Mathews and Bulger in By the Sad Sea Waves filled the house 13; audience delighted. Williams and Walker 17.

**PITTSBURG.**—OPERA HOUSE (W. W. Bell, manager): A Stranger in New York 13; large and pleased audience. Corinne in The Little Host 13; good house and co. The Crown 15-19. The Real Widow Brown 20. A Trip to Chinatown 25.

**FORT SMITH.**—DAVIDSON'S THEATRE (H. C. Ernich, manager): A Stranger in New York drew good house 12; performance first-class. Walker Whitehead 23. What Happened to Jones 24. A Trip to Chinatown 26. Zoro 25.

**JUNCTION CITY.**—OPERA HOUSE (T. W. Dorn, manager): The Air Ship 13 pleased a large audience. A Stranger in New York 25. Darkest Russia 29. The Real Widow Brown Feb. 1. What Happened to Jones 6.

**EMPIORIA.**—WHITLEY OPERA HOUSE (H. C. Whitley, manager): All a Mistake 10; good house; performance good. Delta Rocca co. 11; good house; poor performance. Scandinavian Quartette 12; small house; good concert.

**OTTAWA.**—ROHRRAUGH THEATRE (G. F. Kaiser, manager): A Stranger in New York 13; excellent performance; large business. The Real Widow Brown 14.

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**DENVER.**—BURRIS OPERA HOUSE (Chamberlin, Harrington and Co., managers): The King of the Opium Ring 10; topless house. Go-Won-Go Mohawk in Wep-To-No-Man 14; light house; poor performance. The Telephone Girl 16; large and pleased audience. Pudd'nhead Wilson 19. On the Wabash 21. All American Stars 24. Why Smith Left Home 27.

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**PLAINFIELD.**—**STILLMAN MUSIC HALL** (Max Edwards, manager): A good house; co. good. Ramon Reyes Lala lectured Feb. 16; fair

**ATLANTIC CITY.**—**ACADEMY OF MUSIC** (Joseph Fralinger, manager): The Real Widow Brown gave excellent satisfaction to fair house 31. My Mother-in-Law 18 means an overflowing house. The Hustler came on 12. A Stranger in a Strange Land 20. Si Plunkard 13; Venus and Deming's Minstrels 25. The Little Minister 27.

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**HOBOKEE.**—**LYRIC THEATRE** (H. P. Soulier, manager): Little Sunshine to large audiences 15-17; audience pleased. The Pomeroy and Jessie Ralph made special hits. Hi Henry's Minstrels 18-20 opened to S. R. O.; excellently. IT'S A DREAM Dorothy Armon joined Little Sunshine here. The half of the attaches of the Lyric Theatre was held Jan. 16, 17, and a success. The attaches presented Mrs. H. P. Soulier with a large floral bouquet.

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**HOPLIN.**—**CLUB THE TRE** (George B. Nichols, manager): Chase-Lister co. 8-13; good business. Repertoire: After Twenty Years, The Pearl of Savoy, I Didn't Know Bergerie, Camille, A Hot Time, and Vandelle. A Girl from Chill Feb. 3.

**SPRINGFIELD.**—**BALDWIN THEATRE** (Brooks and Houston, managers): Boyd's A Stranger in New York 9; full house; performance satisfactory. Hans Hanson 13; good house; fair attraction. The Real Widow Brown 17.

**WEBB CITY.**—**OTTER HOUSE** (W. S. Montgomery, manager): Hans Hanson 2. Jane Combs in Bleak House 5; good business. Morey Stock co. 7-12; S. R. O.; audience pleased. American's Vandelle Stars 21. A Girl to Clinton 22. The Real Widow Brown 24. Harry Carson Clarke 27, 28.

**LOUISIANA.**—**PARK'S OPERA HOUSE** (E. A. Parks, manager): Chase-Lister co. 8-13; good business. Repertoire: After Twenty Years, The Pearl of Savoy, I Didn't Know Bergerie, Camille, A Hot Time, and Vandelle. A Girl from Chill Feb. 3.

**SPRINGFIELD.**—**BALDWIN THEATRE** (Brooks and Houston, managers): Boyd's A Stranger in New York 9; full house; performance satisfactory. Hans Hanson 13; good house; fair attraction. The Real Widow Brown 17.

**NEVADA.**—**MOORE'S OPERA HOUSE** (E. H. Steward, manager): Hans Hanson 11 pleased a good audience. Repertoire: After Twenty Years, The Pearl of Savoy, I Didn't Know Bergerie, Camille, A Hot Time, and Vandelle. A Girl from Chill Feb. 3.

**CARROLTON.**—**WILCOXON OPERA HOUSE** (H. H. and H. J. Wilcoxon, managers): More 13; S. R. O.; audience pleased. My Friend from India 15. A Bunch of Keys 19. Walker Whiteside 26. A Pair of Black Eyes 29.

**HANNIBAL.**—**PARK THEATRE** (J. B. Price, manager): Isham's Octopuses 10; good business. The Cherry Pickers to fair business 12. On the Wabash 15. Go-Who-Go Mohawk 17. Hogan's Alley 19.

**WAHNSAUSSE.**—**MAGNOLIA OPERA HOUSE** (Gerry Markowitz, manager): Fred Emerson Brooks 16; crowded house. Sweethearts in Chinatown 19. Walker Whiteside 24. Oxford Musical Club 26.

**FULTON.**—**GRAND OPERA HOUSE** (Bolton and Randolph, managers): A Black Heifer 17. Stowe's U. T. C. 18. Vincent Stock co. 25-27.

### MONTANA.

**BUTTE.**—**GRAND OPERA HOUSE** (G. O. McFarland, manager): Sowing the Wind 7-10. London Life 11-13; poor business. Shenandoah 14-16. Bostonians 18-20. Too Much Johnson 21-23. The Little Minister 25-27. The Hottest Coal in Dixie 25. Feb. 3.—**SUTTON'S NEW THEATRE** (Dick P. Sutton, manager): Monte Carlo 16; good business. A Girl from India 15-17. Robert Roberts co. 21-Indefinite.

**BILLINGS.**—**OPERA HOUSE** (A. L. Babcock, manager): Bill's in Town 6; audience pleased. audience. London Life 6; good audience; co. good. Lamont, magician 8; good audience.

**HELENA.**—**MING'S OPERA HOUSE** (E. T. Wilson, manager): London Life 10; good performance; poor house. Sowing the Wind 12. Shenandoah 18. The Little Minister 21.

**MISSOULA.**—**UNION OPERA HOUSE** (John McGuire, manager): Sowing the Wind 13.—**EMPIRE THEATRE** (A. H. Hartley, manager): Daniel E. Bandman 25 in Dr. Jekyll and Mr. Hyde.

### NEBRASKA.

**LINCOLN.**—**THE OLIVER** (Crawford and Zehring, managers): Scialchi Concert co. 9; moderate house; programme changed to lighter numbers causing dissatisfaction. Pudd'nhead Wilson 10; good house; audience pleased. Fred Emerson Brooks 11; jammed house; much merriment. You Yonson 13; fair house. Arthur Donaugh is a fairly good Swede. Matron's and Father 14. Jim Murphy 15. The Man of Quality 27. Zebra 28. Feb. 3.—**THE FUNKE** (Crawford and Zehring, managers): Ferris Comedies 8-13; crowded house; good repertoire. The Air Ship 15-17 opened to crowded house. The Hale Sisters are the best feature. Williams and Walker 19, 20. Redmond Dramatic co. 29-31.

**GRAND ISLAND.**—**BARTENBACH'S OPERA HOUSE** (H. J. Bartenbach, manager): His Better Half 8; good business; satisfaction given. Burke's U. T. C. 11; fair business and performance. Scialchi Concert co. 12; large and pleased audience. Gaskell's Stock co. 25-27. McCarthy's Mishaps Feb. 2. Remember the Maine 7.

**FAIRBURY.**—**OPERA HOUSE** (Shimpkins and Gregory, managers): Jefferson Comedy co. 4 canceled. The Lester Stock co. 15-18.—**STEELE'S OPERA HOUSE** (A. V. Pease, manager): Heywood Celebrities Dec. 25; good house; good business. Burnham's cinematoscope 11, 12; good business. Beno 22. Stewart's Minstrels Feb. 12.

**FREMONT.**—**LOVE'S OPERA HOUSE** (M. M. Irvin, manager): Pudd'nhead Wilson was presented most acceptably to a \$400 house 13. The Air Ship 20. Darkest Rumba 22. A Stranger in New York 26. Otto Skinner Feb. 10.—ITEM: L. M. Crawford was here last week.

**BROKEN BOW.**—**NORTH SIDE OPERA HOUSE** (E. R. French, manager): The Gold King 3; fair business; fair performance. Burke's U. T. C. 2; co. good business 13; performance poor. Heywood's Celebrities 19.

**NEBRASKA CITY.**—**THE OVERLAND** (Carl Morton, manager): Bittner Theatre co. 13 changed their bill of All a Mistake to Friends, but failed to please a topheavy house. The Girl from Chill 20. The Air Ship 22. Darkest Rumba 24.

**HASTINGS.**—**KERR OPERA HOUSE** (W. Schellack, manager): Bedford Dramatic co. in Side by Side 11; good house. The Sailor, Gay Crockett, and Rip Van Winkle 8-12; packed houses; good co. Blind Boone 11; fair audience.

**NORTH PLATTE.**—**LLOYD'S OPERA HOUSE** (Warren Lloyd, manager): His Better Half 10; good house; audience pleased.

**WAHOO.**—**OPERA HOUSE** (Thomas Killian, manager): You Yonson 12 to good business; audience pleased. The Girl from Chill 19. A Wise Woman 20.

**CENTRAL CITY.**—**GRAND OPERA HOUSE** (N. R. Persinger, manager): Heywood's Celebrities 13 to 30; performance fair. Remember the Maine 18.

**KEARNEY.**—**OPERA HOUSE** (R. L. Napper, manager): Scialchi Concert co. 13; large audience; a medical treat.

**YORK.**—**AUDITORIUM** (Huffman and Son, manager): Dark.

### NEW HAMPSHIRE.

**MANCHESTER.**—**OPERA HOUSE** (E. W. Harrington, manager): Culbane, Chase and Weston's Minstrels 10, 11 pleased large houses. Waite's Comedy co. 15-20; good house. To the R. O. Repertoire: The Dumb in Wall Street. A Husband or Slave, The Kidnappers, The Burglar, Rip Van Winkle 11-13; good house. What Happened to Smith, A Colorado Heir 14. Worth a Million, A Brother's Sacrifice, and the Ticket of Love Man, James O'Neill 23.—**PARK THEATRE** (George Connelly, manager): Broadway Burlesques 11-13; packed houses; satisfaction given. For Fair Virginia 15-17; fair business. May Howard co. 22-24. ITEM: Manager Court has recovered from his attack of diphtheria.

**LACONIA.**—**MOULTON OPERA HOUSE** (J. M. Cottrell, manager): Walsh Brothers' Ten Nights in Bar Room 22 canceled. Que Vadi 23. Kennedy's Players 29-Feb. 3.—**FOLSOM OPERA HOUSE** (W. R. Lowe, manager): Downs' Minstrels (local) 16; good performance; S. R. O.

**PORTSMOUTH.**—**MUSIC HALL** (F. W. Hartford, manager): The Pad in Harness drew a medium house and pleased fairly 12. Que Vadi 20. Leibnitz Brothers 23. The Hustler 29. Sag Harbor Feb. 1.

### NEW JERSEY.

**BRIDGETON.**—**MOORE'S OPERA HOUSE** (J. Moore, manager): Royal Stock co. 8-13 opened to off during the week. Co. closed here; going to New York to resume. The Lights of Gotham; business fell off during the week. Co. closed here; going to New York to resume. Mystic Melody (local) 17, 18; full house. The Flashing American Show 20, 21. Plunkard and 25.—ITEM: C. C. Blanchard, late of the Royal Stock co., has signed with Buff's Jubilee.

**TRENTON.**—**TAYLOR OPERA HOUSE** (A. H. Simonds, manager): William H. Crane in A Rich Man's Son 12; large business. Al. G. Field's Minstrels crossed the house 13; performances satisfactory. A. T. Saenger 14; large house. Alma Chester 21. The Rounders Feb. 2. A Man of Mystery 6, 7. Morrison's Faust 9. His Excellency the Gorilla 10. —**NEW PEOPLE'S THEATRE** (C. Fred Robinson, manager): Imperial Stars Vaudeville co. 15-20; fair performances; fair business.

**HOBOKEN.**—**LYRIC THEATRE** (H. P. Soulier, manager): Little Sunshine to large audiences 15-17; audience pleased. The Pomeroy and Jessie Ralph made special hits. Hi Henry's Minstrels 18-20 opened to S. R. O.; excellently. IT'S A DREAM Dorothy Armon joined Little Sunshine here. The half of the attaches of the Lyric Theatre was held Jan. 16, 17, and a success. The attaches presented Mrs. H. P. Soulier with a large floral bouquet.

**ATLANTIC CITY.**—**ACADEMY OF MUSIC** (Joseph Fralinger, manager): The Real Widow Brown gave excellent satisfaction to fair house 31. My Mother-in-Law 18 means an overflowing house. The Hustler came on 12. A Stranger in a Strange Land 20. Si Plunkard 13; Venus and Deming's Minstrels 25. The Little Minister 27.

**PLAINFIELD.**—**STILLMAN MUSIC HALL** (Max Edwards, manager): Si Plunkard 13; big business; co. good. Ramon Reyes Lala lectured Feb. 16; fair

attendance. The Turtle 19. At Piney Ridge 20. Vogel and Denning's Minstrels 22. The Trolley Party 26.

**RED BANK.**—**OPERA HOUSE** (C. E. Nieman, manager): Ulle Akerstrom in My Mother-in-Law 12; fair business; performance enjoyable. Si Plunkard 17 to capacity; good performance. How Smith Met Jones 23.

**DOVER.**—**BAKER OPERA HOUSE** (William H. Baker, manager): The Gems 8-13; good business; pleasure pleased. Hi Henry's Minstrels 18; fine performance. S. R. O.; Gotham Comedy co. 20. Duffy's Jubilee 24.

**LAKWOOD.**—**ACADEMY OF MUSIC** (J. B. Dickinson, manager): Duffy's Jubilee 13 and 15; good houses and performances. Si Plunkard 22.—ITEM: Solarat spent a few days here last week with her mother.

**WASHINGTON.**—**OPERA HOUSE** (Robert Petty, manager): Hi Henry's Minstrels to S. R. O.; satisfied given. Ben Hu moving pictures 13; packed house; performance good. Gotham Comedy co. 24.

**DOVER.**—**BAKER OPERA HOUSE** (William H. Baker, manager): The Gems 8-13; good business; pleasure pleased. Hi Henry's Minstrels 18; fine performance. S. R. O.; Gotham Comedy co. 20. Duffy's Jubilee 24.

**LAKEWOOD.**—**ACADEMY OF MUSIC** (J. B. Dickinson, manager): Duffy's Jubilee 13 and 15; good houses and performances. Si Plunkard 22.—ITEM: Solarat spent a few days here last week with her mother.

**WASHINGTOM.**—**OPERA HOUSE** (Robert Petty, manager): Hi Henry's Minstrels to S. R. O.; satisfied given. Ben Hu moving pictures 13; packed house; performance good. Gotham Comedy co. 24.

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**DOVER.**—**BAKER OPERA HOUSE** (William H. Baker, manager): The Gems 8-13; good business; pleasure pleased. Hi Henry's Minstrels 18; fine performance. S. R. O.; Gotham Comedy co. 20. Duffy's Jubilee 24.

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A. Smith, manager); Flinnigan's 400 12; S. R. O.: performance pleasing. Next Dose 15; big business. Pack's Bar 22; What Happened to Jones 23; Agnes Wallace Villa 27. Miss New York, Jr., Feb. 3.

**WARREN.**—OPERA HOUSE (Elliott and Golger, managers); A Bachelor's Honeymoon 20; Stetson's U. T. C. 22; Maloney's Wedding 24; White's Faust 27. The Katzenjammer Kids Feb. 1. Blue Jeans Feb. 4.

**NEW PHILADELPHIA.**—UNION OPERA HOUSE (George W. Bowles, manager); Willard Newall co. in Cyrano de Bergerac 13; small house. Martin's U. T. C. 31.

**CALDWELL.**—OPERA HOUSE (L. H. Barry, manager); Boston Ladies' Symphony Orchestra 12; crowded house; excellent performance. Lorraine Hollis 15, 16.

**XENIA.**—CITY OPERA HOUSE (Charles McClellan, manager); Boston Ladies' Symphony Orchestra 12; delighted a big house. Andrews Opera co. 29. His Kingdom 29.

**NEWARK.**—AUDITORIUM (J. B. Rosebraugh, manager); Lorraine Hollis co. 12, 13; presented For My Not. As in a Looking Glass, and Camille; fair business; co. gave satisfaction. Devil's Auction 17.

**TEPPIN.**—NORLE'S OPERA HOUSE (C. F. Culbre, manager); Kellar 12; packed house; audience delighted. Local Minstrels (benefit for the attaches of Opera House) 15; big business; performance above the average. Flinnigan's 400 19.

**EAST LIVERPOOL.**—NEW GRAND (James Morris, manager); Agnes Wallace Villa in The World Against Her 11; poor house. A Jolly Lot failed to draw 15. The Katzenjammer Kids filled the house 16, 17.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Baetz, manager); A Black Sheep pleased a large audience 13. Flinnigan's 400 18. Al Reeves' co. 22. Lewis Morrison in Frederick the Great 25. A Temperance Town 30.

**STEUBENVILLE.**—OLYMPIA (F. J. Watson, manager); White's Faust 8. S. R. O.; The Katzenjammer Kids 15 pleased a good house. The World Against Her 18; good house.

**WAPAKONETA.**—Timmermeister's OPERA HOUSE (W.H. Timmermeister, manager); Two Jolly Rivers 15; S. R. O.; audience pleased. Uncle Josh Sprucey 19.

**NEWCOMERSTOWN.**—CITY OPERA HOUSE (W. D. Swan, manager); White's Faust 11; pleased audience. Lorraine Hollis co. 16, 17. Agnes Wallace Villa 23.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager); Pock's Bay Boy 11 gave satisfaction to light house. Flinnigan's 400 17. Martin's U. T. C. 22.

**CALIF.**—OPERA HOUSE (E. M. Brown, manager); Kidnapped in New York 11; large and pleased audience. A Jolly Lot 18. Maloney's Wedding 22. Loraine Hollis 24.

**LORAIN.**—REMPLES OPERA HOUSE (Fred A. Koppe, manager); Devil's Auction 15; large house; excellent performance. The Royal Box co. 22. Cincinnati German Theatre co. Feb. 7.

**DEPOT.**—CITIZENS' OPERA HOUSE (Edward S. Brown, manager); Miles McCarthy co. 16 failed to appear. The King of the Opium Ring 22.

**MARYSVILLE.**—CITY OPERA HOUSE (Anderson and Lovell, managers); Martin's U. T. C. 23. The Limited Mail 30.

**LORAIN.**—WAGNER OPERA HOUSE (Charles Knapp, manager); Maxwell Stock co. failed to appear 13. White's Faust 22. Willard Newall 25-27.

**PINEA.**—OPERA HOUSE (C. S. Sank, manager); My Friend from India 15 canceled. Martin's U. T. C. 18. Six Hopkins 25. Pudd'nhead Wilson 27.

**TROY.**—OPERA HOUSE (Barnett Brothers, managers); The Limited Mail 4; S. R. O.; Martin's U. T. C. 19.

**CAMBRIDGE.**—HAMDON'S OPERA HOUSE (R. Hammond, manager); White's Faust pleased a large house 9. How Hopper Was Side Tracked 19.

**CHILLICOTHE.**—MASONIC OPERA HOUSE (A. P. Robinson, manager); Howard Dorsett co. opened for a week 15 to S. R. O. Stetson's U. T. C. 24.

**FORTORIA.**—ANDES OPERA HOUSE (H. C. Campbell, manager); Keller 13 pleased a large audience. Deshon Opera co. 18-20. Six Hopkins 23.

**NAPOLEON.**—OPERA HOUSE (J. M. Rieger, manager); Two Married Men 20.

**LISBON.**—SMILLY OPERA HOUSE (S. H. Miller, manager); White's Faust 19. Stetson's U. T. C. 25.

**ELVIRA.**—OPERA HOUSE (N. H. Park, manager); Dark.

**POMEROY.**—OPERA HOUSE (J. M. Kaufman, manager); The Pagans 18-20.

#### OKLAHOMA TERRITORY.

**ENID.**—OPERA HOUSE (R. A. Wald, manager); Dark.

#### OREGON.

**LA GRANDE.**—STEWART'S OPERA HOUSE (Fred Moore, manager); Remember the Maine 19; good house; audience pleased. Noble Dramatic co. 15-20. Human Hearts 24.—ITEM: Oscar Handler, of Remember the Maine, is ill at St. Vincent Hospital, Portland, Ore. He will rejoin the co. shortly.

**SALEM.**—REED'S OPERA HOUSE (Patton Brothers, managers); Franklin 18; an excellent production of The Little Mouth; good audience. ITEM: The new drop curtain recently painted by J. E. Halton for the Reed is now in position.

**BAKER CITY.**—NICHOLS BROTHERS' OPERA HOUSE (Nichols Brothers, managers); Nobles Dramatic co. 8-13 in Our Strategists. The Gold King, Reuben Glue, Fanchon the Cricket, Escaped from Sing Sing, and Lucky Ranch; good houses; performances fair.

#### PENNSYLVANIA.

**MARANOY CITY.**—GRAND OPERA HOUSE (J. J. Quill, manager); Ed Dan's 18. S. R. O. drew 13; moderate house 13; the pose performance. The Turf was presented by a clever co. to a large house 13. Flinnigan's Ball 19. The Little Minister 22. Daniel Bone 29. London Glee Singers 30. HERZIKER'S OPERA HOUSE (John Herzker, manager); Empire Dramatic co. in Master and Man drew fair houses 13, and their first efforts were creditable. John Nolas deserves mention and encouragement. E. F. Southern, Arthur Jenkins, and Mulligan's Picnic were well received. Mulligan's Picnic 18. O'Hooligan's Masquerade 20.—ITEMS: The Wayzat Minstrels of Easton will give a benefit performance at Junction, N. J., Feb. 24. The Blue Jeans co. has added several handsome new drops to its scenic equipment.—Mark Wooley of the Victoria Burlesquers was taken suddenly ill at Easton 9 and was out of the cast for a few days.—The Empire Dramatic co. has been organizing a benefit for the Red Cross. John Nolas, John J. Nolan the star, and Master and Man the play. They will fill dates throughout the coal region.—James Reagan sang at the Jackson Day celebration held at Easton 8.—John Williams, of the Grand Opera House staff, will be married Feb. 14 to Maggie Garrity, of Philadelphia.—Spears and Mack, besides having two Flinnigan's Ball co. out next season, will take on a Brass Monkey, and a melodrama.—A special car set for the New Year will be put into service to wreck at Tamaqua 16, and another special had to be chartered to take the co. and their effects to Shenandoah.—The members of For His Country's Sake co. were guests at a banquet, given at Shamokin 10, by Manager William A. Conway.—The Ashland Elks will hold a grand musicalie 14. The Witch's Secret co. is rehearsing at Herzker's Opera House; they play at Herzker's 16. R. W. SHERTZINGER.

**ALLENTOWN.**—LYRIC THEATRE (Mishler and Worman, managers); Superior 11, despite bad weather, drew large audience. Scott and Wilson, and Herzker's did a good, excellent production. All Five's Minstrels filled the house 16 and 17; the best entertainments of the kind that have ever been seen here. Flinnigan's Ball to a topheavy house 17; fair co.; performance disappointing. James K. Hackett 24. On the Stroke of Twelve 25. The Royal Box 27.—ACADEMY OF MUSIC (N. E. Worman, manager); Himmelman's Ideals closed a successful week 13. The opera house included in the Heart of the Storm, The Devil's Mine, The Devil's Egg, The Devil's Nest, The Charity Girl, Lost in New York, The Buried Past, The Ladder of Life, and Fanchon the Cricket, that were well presented. Little Irene Meyers co. opened 15 for a week, presenting The Bunglar to a packed house; audience pleased. Vogel and Deming's Minstrels 29.—ITEMS: The sixth season of the Y. M. C. A. concert was the Redpath Grand Concert co. at the Lyric 15.—ITEMS: The Golden Chrysanthemum failed to appear 12.—ITEMS: Fun in a Boarding School closed at Mauch Chunk 11. The Elks of Orwigsburg elected officers 14. The operetta Pauline, local, will be produced for their benefit soon.—William Jackson of this place has signed with the Huntley-Lyon co. for next year.—James McLean, musical director of Marshall's 400 Burlesque, is here 9 and returned to Philadelphia.—Mr. and Mrs. Charles Leiburne visited Mr. Leyburne's brother here

14. Mr. Leyburne is suffering with a wrench knee. His brother, Alexander, is playing his parts.—The Golden Chrysanthemum co. closed at Shamokin 9. W. E. Booth, of The Golden Chrysanthemum, joined Davis' Ten Nights in a Bar Room co. 11.—Mrs. John Allies, mother of Manager Fred Allies, of the Lebanon, Pa., Opera House, died here 15.

**SCRANTON.**—BURGUNDER AND REIS, lessees; H. R. Long, mgr.; His Excellency the Governor 12. Children of the Ghetto to S. R. O. 15. A Female Drummer 16 to fair house. Andrew Mack in The Last of the Rohans 17. Field's Minstrels 18; excellent performance. Old Kentucky Home 19. The Prince of Jaffa 20.—ITEM: ACADEMY OF MUSIC (Burgeson and Reis, lessees; H. R. Long, manager); The Gay Masqueraders 15-17 to big business. Ida Howell, Swift and Huber, Dailey and Vokes, Hanley and Jarvis, Edgar W. Palfrey, Brown, Harrison and Brown, Carlos and Vonlett, and Beaud Stanton made hits in specialties. A Grip of Steel 18-20 gave satisfactory performances to good sized houses. Huntley-Jackson co. 22-27.

**WILKES-BARRE.**—THE NESBITT (M. H. Burgunder, manager); His Excellency the Governor 13. Children of the Ghetto to large audience 15. Children of the Ghetto gave satisfaction to very large house 16. Field's Minstrels in The Last of the Rohans to S. R. O. 18. Willie Collier 19. In Old Kentucky 20.—ITEM: GRAND OPERA HOUSE (M. H. Burgunder, manager); Macassar's Adventures to good audience. A Grip of Steel 15-17; fine production; good business. The Gay Masqueraders 18-20. Lester Walter co. 22-27.

**ROCHESTER.**—BURGUNDER AND REIS, lessees; H. R. Long, mgr.; His Excellency the Governor 13. Children of the Ghetto to large audience 15. Children of the Ghetto gave satisfaction to very large house 16. Field's Minstrels in The Last of the Rohans to S. R. O. 18. Willie Collier 19. In Old Kentucky 20.—ITEM: GRAND OPERA HOUSE (M. H. Burgunder, manager); Macassar's Adventures to good audience. A Grip of Steel 15-17; fine production; good business. The Gay Masqueraders 18-20. Lester Walter co. 22-27.

**LYCINGHAM.**—BURGUNDER AND REIS, lessees; H. R. Long, mgr.; His Excellency the Governor 13. Children of the Ghetto to large audience 15. Children of the Ghetto gave satisfaction to very large house 16. Field's Minstrels in The Last of the Rohans to S. R. O. 18. Willie Collier 19. In Old Kentucky 20.—ITEM: GRAND OPERA HOUSE (M. H. Burgunder, manager); Macassar's Adventures to good audience. A Grip of Steel 15-17; fine production; good business. The Gay Masqueraders 18-20. Lester Walter co. 22-27.

**WILMINGTON.**—LYCINGHAM.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Charles Medley, manager); Kidnapped in New York 12; excellent performance; good business. Palmer's U. C. 19; fair house. A Bachelor's Honeymoon 19. Have You Seen 20. Maloney's Wedding 20. J. E. Tool 22-24. Herbert Sprague 20. Maloney's Wedding 21.

**LEBANON.**—FISHER ACADEMY OF MUSIC (Markley, manager); Huntley Jackson closed a successful week 13, presenting The World to S. R. O. 15. Kellogg's Carnival co. 15; large and appreciative audience. Town Topics 20. Himmelman's Ideals 22-27. Vogel and Deming's Minstrels 29.

**PEXNSUTAWNEY.**—MAHONING STREET OPERA HOUSE (Miller Bowman, manager); How Hopper was Side Tracked 13; good business; audience pleased. J. E. Tool 15; fair business; satisfaction given. Bon Ton Stock co. 25. Welch Brothers' T. C. 31.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Charles Medley, manager); Kidnapped in New York 12; excellent performance; good business. Palmer's U. C. 19; fair house. A Bachelor's Honeymoon 19. Have You Seen 20. Maloney's Wedding 20. J. E. Tool 22-24. Herbert Sprague 20. Maloney's Wedding 21.

**BERWICK.**—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager); Chattanooga 13; S. R. O.; an otherwise pleasing performance was marred by cutting the last act. Quo Vadis 24. Si Stebbins 26.—ITEM: Manager Kitchen was recently re-elected manager of the house for the tenth consecutive season.

**CARBONDALE.**—GRAND OPERA HOUSE (Dan Byrnes, manager); Johnny Shearer co. 15-20; good business; performance. Cyrano de Bergerac 16. The Girl from Monte Carlo 17. The Heart of the Rockies and The Moonshiner's Daughter 18. Old St. Si Stebbins 24.

**FRANKLIN.**—OPERA HOUSE (M. Reis, lessee; John Mills, manager); Mitchell's All Star Players 15-20. In the Two Orphans, The Dark Side of London, Why Jones Left Home, Katherine McCormick, and A Sailor's Bride. Palmer's U. T. C. 19. The American Girl 30. Cameron Clemens co. Feb. 5.

**GREENSBURG.**—KEAGGY THEATRE (R. G. Curran, manager); On the Stroke of Twelve 15; good performance; fair business. A Bachelor's Honeymoon 15; good business; fair house. The Missouri Girl 15. Blue Jeans 27.

**KANE.**—LYCEUM (A. B. Cohn, manager); Garner Stock co. in Rip Van Winkle to a large and pleased audience 15. Queen Esther (local) 18-20. Holden Comedy co. 29-Feb. 3.—OPERA HOUSE (George H. Verbeck, manager); Muldown's Picnic 27.

**SHENANDOAH.**—THEATRE (D. J. Ferguson, manager); Davis' Ten Nights in a Barroom 12; poor performance; fair business. Bon Ton Stock co. in The Black Flag, The Census Taker, and The Golden Giant Mine, to large audiences 15-17.

**BRADFORD.**—WAGNER OPERA HOUSE (F. W. Wagner, manager); Tommy Shearer co. 15-20; good business; performance. Cyrano de Bergerac 16. The Girl from Monte Carlo 17. The Heart of the Rockies and The Moonshiner's Daughter 18.

**WEST CHESTER.**—OPERA HOUSE (F. J. Painter, manager); The Fair Mare 15; performance fair; no house.—ASSEMBLY BUILDING (Davis Goodman, manager); All the Comforts of Home 18. On the Stroke of Twelve 19. Blue Jeans 20. Bon Ton Stock co. 22.

**FREEFIELD.**—GRAND OPERA HOUSE (J. J. McMenamin, manager); Tommy Shearer co. 15-20; in The Day of Reckoning, O'Flynn in Mexico, The Temptation of Money, and The Girl from Porto Rico. Finnegan's Ball 21.

**WEST CHESTER.**—OPERA HOUSE (F. J. Painter, manager); The Fair Mare 15; performance fair; no house.—COMEDY CO. (local) 20.

**LATHROBE.**—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager); Washburn's Minstrels 16; fair business and performance. Gus Cahan co. 18-20 opened to large business. Herbert Sprague 24. Shantytown 30.

**BLOOMSBURG.**—GRAND OPERA HOUSE (J. R. Fowler, manager); Chattanooga 15; good house and performance. Muldown's Picnic 19. O'Hooligan's Masquerade 25.

**CARLISLE.**—OPERA HOUSE (Markley and Apfel, lessees; E. H. Carpenter, manager); Washburn's Minstrels 19; the Stroke of Twelve 20. The Little Minister 22.

**HANOVER.**—GRAND OPERA HOUSE (Harry C. Nails, manager); Charles H. Frazer delivered an excellent lecture to crowded house 12. The Girl from Cliff 29.

**KITTANNING.**—GRAND OPERA HOUSE (Charles W. Park, manager); How Hopper Was Side Tracked 13; capacity; performance good. Palmer's U. T. C. 20. Mitchell's All Star Players 22-27.

**EAST STROUDSBURG.**—ACADEMY OF MUSIC (J. H. Shortel, manager); Hi Henry's Minstrels 13; large houses; co. first class. Shantytown 18.

**CORRY.**—OPERA HOUSE (A. E. Weeks, manager); Palmer's U. T. C. 16; S. R. O.; satisfactory performance.

**JENNETTE.**—BYERS' THEATRE (R. G. Curran, manager); A Merry Chase canceled 13. A Bachelor's Honeymoon 18. J. E. Tool 19. Mirror Music and Comedy co. (local) 20.

**MONROE PLEASANT.**—GRAND OPERA HOUSE (J. R. Grable, manager); Washburn's Minstrels 13; crowded house; pleased audience. A Bachelor's Honeymoon 16; good house; audience delighted.

**WARREN.**—LIBRARY THEATRE (F. R. Scott, manager); Vermont (local) 13-13; large attendance. Roberts-Grillley Concert co. pleased a good house Toll Gate Inn 22.

**MONONGAHELA.**—GAMBEL'S OPERA HOUSE (J. M. Grable, manager); Wilson Theatre co. closed 13, to the largest business the Opera House has ever done for five nights. The Missouri Girl 19.

**BELLE VERNON.**—OPERA HOUSE (E. C. Baird, manager); The Missouri Girl 16; crowded house; audience pleased. J. E. Tool 26, 27. O'Hooligan's Wedding 31. Wilson Theatre co. canceled 25, 26.

**SCUYLKILL HAVEN.**—P. O. S. OF A. OPERA HOUSE (Sam Cummings, manager); The Merry-Makers 11-13; fair audience; co. fair.

**MEADVILLE.**—ACADEMY OF MUSIC (E. A. H. Drake, manager); The Missouri Girl 12; good business; pleased audience. A Temperance Town 20.

## A LITTLE CHAT WITH ETHEL HENRY.



The reciter is esteemed far more in England to-day than in this country, and the reason for this state of affairs is not hard to find. Few indeed of America's professional readers possess the vital spark of dramatic instinct that should be the chief excuse for their existence. They declaim, they rant, they make many and wondrous faces, but the things they say and the things they do are seldom blessed by the saving grace of true dramatic poise. Perhaps it is partly due to this fact that our present day writers have put forth few compositions of the sort that thrilled our forebears and that still live in the grammar school recitation books or hold sway at the so-called commencements. The prospect of declamatory carnage must have stayed the pen of many a worthy poet. The real dramatic ability that is the chief essential in the equipment of the artistic reciter seems to grow scarcer and rarer in our land as the days go by, and when a "dramatic recital" is announced nowadays, or a reciter arises at a reception or a "smoker" or other gathering, folk brace themselves and prepare for the worst. Not so in England. The art of the reciter has been cherished there and has kept pace with the times. Britain's representative reciters are competent actors or actresses as well as practiced elocutionists, delightful to hear and always welcome.

One who has risen rapidly to prominence in England, both as actress and reciter, is Ethel Henry, who has come hither with Mrs. Langtry to play the difficult, ungrateful role of Lady Samrauer in *The Degenerates*. To make even a favorable impression in this unsympathetic part was a Herculean task, but Miss Henry's keen intelligence, admirable art and radiant beauty have enabled her to do far more for Lady Samrauer than might have been expected of any player. Miss Henry talked with a Minnow man the other day.

"This is my first visit to America," said she. "I accepted Mrs. Langtry's kind offer to accompany her chiefly for the reason that I wished to have a look at your country. Let me tell you at the outset that New York has delighted me, and I am thinking seriously of remaining in America for some time after the completion of Mrs. Langtry's tour, which will last twenty weeks, you know. The voyage across the Atlantic was quite sufficient to make one hesitate about the return trip. New York, during my short acquaintance with it, has been a most agreeable surprise, especially its weather, which has seemed thoroughly charming to a Londoner, for you know that London, incomparable as it may be in many ways, can make no boast of matters atmospheric. And they tell me, too, that since my arrival in your hospitable city the weather has not been what you would call even tolerable. I look forward with greatest anticipation to one of the days that are fair to New York eyes. I am quite assured that it must prove an amazing delight to me."

"Of myself and my work? Well, my first public appearance was made at a 'children's salon' in London, which is my native city. I recited and succeeded in winning the prize, a silver card-case that is cherished as one of my chief treasures. Ellen Terry was one of the judges and she advised that I should go on with my reciting. Until then I had taken no lessons, but Miss Terry's interest led me to consider the matter seriously and to take up a course of study in London with Mrs. Dion Boucicault and Hermann Vezin. Then I went to Paris and studied for eighteen months with Professor Worms, of the Comédie Française. The use of the voice was taught me by the Behnkes, and later, in London again, I had much helpful instruction in gesture from Cavallazzi, of the Empire. So, you see, I have tried to be thorough in acquiring a ground work for my task."

"Study in Paris I found of utmost aid in fitting one for the work of a reciter, although I do not believe experience of French dramatic methods to be of appreciable benefit for actual stage work in England. French audiences, as well as players, are radically different, and that which appeals to them cannot often appeal to Britons, playgoing or playacting. Until my appearance here with Mrs. Langtry—and my debut here was my first performance in the role originated by Lily Hanbury at the London Haymarket—my dramatic work had been all in England. Perhaps my most notable success there was as Helena in *A Midsummer Night's Dream* with Howard and Wyndham's company in Glasgow and Edinburgh. I had to study Helena in two days, having been engaged at short notice and being unfamiliar with this part, although I knew already so many Shakespearean characters. The critics were exceedingly kind in speaking of the impersonation. My last part in London before leaving for this side was Letty, in *The Christian*, at the Duke of York's Theatre, and I enjoyed the role immensely. At the Hotel Cecil, in London, I gave a dramatic and musical recital on Sunday afternoon, Dec. 3. A recital on a Sunday afternoon was quite an innovation for London. It was undertaken in aid of the widows and orphans of British soldiers, and it added £56 to the noble fund. Dawson Milward, of John hare's company, appeared with me in *A Show of Hands*, and I gave the dainty monologue, 'Oh! No!' and the present patriotic craze in England, Rudyard Kipling's verses, 'The Absent-Minded Beggar.'

"I may appear here as a reciter before I return to England. My mind is not quite de-

cided as yet whether the experiment would prove as successful here as it has in Old England. What do you think about it?"

THE MIRROR man said that he thought it certainly should.

## THE STOCK COMPANIES.

The revival of *Virginia* made a tremendous hit at the Grand Avenue Theatre, Philadelphia, last week, when it was presented by the Durian-Sheeler Stock company, with Walter Edwards in the title-role. It was in this play that Mr. Edwards made his greatest hit with the company last season. Since that time he has appeared in many tragic roles, all of which have called for the warmest praise by local reviewers. His success of last week would indicate that his talent is really fitted for these, the more serious roles of the drama. Taken altogether, the performance showed a marked improvement over last season, and is indication of the value of a stock company training. When *Virginia* was presented last May few of the members of the company had appeared in anything but the conventional plays of the period, but since that time they have been seen in the heavier works, the result of their study being that Knowle's beautiful drama was exceedingly well interpreted. George Barbier, as Appius Claudius, divided the honors with Walter Edwards. He has improved wonderfully in this branch of the art. Rose Stahl gave a delicately sweet interpretation of Virginia, while Edwin Middleton, Max von Mitzel, and Wilson Hummel, presented worthy claims to commendation. This week the bill is *Camille*, with Rose Stahl in the title-role.

Helen Beaumont, formerly of the Forepaugh and Girard Avenue Stock companies, is seriously ill with typhoid fever at her home in this city.

Amy Lee scored an immense hit as Topsy in *Uncle Tom's Cabin* with the Standard Theatre Stock company week of Jan. 8.

Eugene Moore returned to his position of leading man of the Thanhouser company at the Academy, Milwaukee, last week, having been out of the cast for over a month suffering from a broken ankle. The company presented *One of Our Girls*, with Eva Taylor as Kate Shipley and Mr. Moore as Captain John Gregory. Hits have been made by these two leading people as well as by John M. Sainpolis in the heavy, Donald Bowles as Fouche-Fonblanche and Edgar Baume as Henri Sainte-Hilaire.

Frances Whitehouse, who has been engaged for ingenue and soubrette roles with the company, makes her first appearance this week in *The Idler*, in which she will play the lead, Eva Taylor taking a rest that is richly deserved. *The Merchant of Venice* will follow *The Idler*. Stage Director Frederick Pauiding has been given carte blanche by the management to make the production excel in richness anything the company has yet attempted.

At the Théâtre Français, Montreal, last week, one of the most pretentious productions the stock company has attempted was given in Marie Doran and Mollie Revel's dramatization of *Carmen*. The title-role was played by Lillian Buckingham, who gave a clever and thoughtful interpretation of the difficult role. In appearance Miss Buckingham was an ideal Carmen, and she dressed the part in a very becoming manner. The Don José of Lucius Henderson came in for considerable praise, and Thomas J. McGrane, as Escamillo, added to the high opinion Montreal has of his ability. Eugenie Hayden played Mercedes in a satisfactory manner, and Drew A. Morton, in addition to managing the stage, played the part of Garcia. The staging was admirable. This week Young Mrs. Winthrop, in which Stella Rees, the new leading woman, appears.

Franklyn Hill has been engaged for the Théâtre Français Stock company.

The Hopkins' Stock company, at Hopkins' Grand Opera House, Memphis, Tenn., gave a pleasing production of *A Celebrated Case* last week. The work of Carrie Lamont, Fred Montague, and Frederick Julian is deserving of especial mention. Floy Crowell, last season and so far this season leading woman, closed Jan. 20. A benefit was given to her on Jan. 18. Miss Crowell is succeeded by Helen Barry, who makes her first appearance in *Aristocracy* this week. Louise Mitchell, who has been engaged for the heavies, to succeed Margaret Terry, also makes her debut with the company. Other new members are Dan Manning and W. S. Kerwell.

The Valentine Stock company, now in its fourth week at St. John, N. B., made a great hit in *The Taming of the Shrew*. Jessie Bonstelle and Ed R. Mawson as Katherine and Petruchio carried all the honors. Lady Windermere's Fan followed. Kate Blanck scored heavily as Mrs. Erynnie. Annie Blanck, John Webster, Charles Fleming, and Robert Evans are making many friends. Mary Taylor, Beulah Watson, Edmund Whitley, and E. N. Leonard are also doing good work. The School for Scandal is underlined.

The sudden and untimely death of Hannah May Ingham came as a golden opportunity for a young actress who has heretofore played only minor parts, but, who, now that her work has been proven, should be heard from in future. Laura Nelson Hall, the actress referred to, was engaged on short notice by Manager H. V. Donnelly, of the Murray Hill Theatre Stock company, who was at his wit's end to secure some one for Miss Ingham's role of Julie de Varion in *An Enemy to the King*. Miss Hall, who had understudied the role in E. H. Sothern's company, was engaged at six o'clock on Tuesday evening. Two hours later she was playing the part, and went through the performance without missing a cue. So pleasing was her work that Miss Hall deserves more than a perfunctory mention. She played the part with evident understanding and artistic taste, and was effective in both the stronger scenes and the lighter episodes. Her enunciation was excellent, and her youth and personal attractiveness gave an added charm to her enactment.

The Hopkins' Stock company, Chicago, is giving an excellent production of *Jim the Penman* this week. May Hosmer, after a two weeks' rest, returns and assumes the role of Nina, and she does the strong emotional part with a vim and fascination which is second to none of her former successes. Robert Wayne, Alexander Gaden, and Edwin Travers play the principal male roles well.

The Dearborn Stock company is producing *The Senator* with much success this week. The cast includes Howeli Hansel and Henry Stockbridge, two new members of the company, besides the old favorites.

Howeli Hansel has been engaged to succeed Edwin Arden as leading man of the Dearborn Theatre Stock company.

Sarah Truax, leading woman of the Lyceum Stock company, Baltimore, continues to win praise for her artistic work. Her Mrs. Erynnie in *Lady Windermere's Fan* last week was pronounced strong, finished, and emotional. Miss Truax won many curtain calls.

Dorothy Wolfe appears as Fawn Afraid in the Lyceum Stock company's production of *The Girl I Left Behind Me* this week.

W. H. Murdoch played Davy Crockett in the production of his brother, Frank T. Murdoch's play of that name, by the Baldwin-Melville Stock company at the Grand Opera House, New Orleans, week of Jan. 8, and won much success

by a faithful portrayal of the rugged, honest, and kindly pioneer.

The Lyceum Theatre Stock company, Brooklyn, continues to play to large business. Last week *Hoodman Blind* was presented. The company is rehearsing *The Romany Rye* and *The Lights of London*.

Wright Huntington's *Chancery Short* in *A Gilded Fool*, with the Woodward Stock company, Kansas City, last week, was a distinct success. The part never had been better played, the local critics said.

John Gough, the four-year-old son of William H. Gough, is playing the children's parts with the Girard Stock company, Buffalo. Last week he was Mary Morgan in *Ten Nights in a Bar Room*. His brother, Harry Gough, played Dan in *The Streets of New York*, and did a good specialty.

Stanley Ross has closed with the Sam T. Shaw company, to join the Belasco-Thalh Stock company at the Alcazar Theatre, San Francisco.

Stella Rees is a recent addition to the stock company at the Théâtre Français, Montreal.

## BROOKLYN AMUSEMENTS.

SATURDAY, JAN. 20.

Julia Marlowe was seen at the Columbia in *Barbara Frietchie*. She remains a second week.

The Montauk offered *The Man in the Moon*, which was humorously announced as "produced exactly the same as during its run of over 250 nights the past Summer at the New York," neither of which statements were correct. Sam Bernard maintained his reputation as a fun maker, and strove to make good for shortcomings and excisions not in evidence when this work was done across the river. Manager William T. Grover underlines Richard Mansfield, whose week will be interesting through the local premiere of *The First Violin*.

The many admirers of Clara Lipman and Louis Mann could have wished that for their sake *The Girl from the Barracks* should have scored more prosperously at the Amphion, where *The Man in the Moon* is next due.

The Bijou was crowded at each performance of Joseph Murphy, whose *Shaun Rhue and the Kerry Gow* never lack loyal and persistent admirers. Manager Harry C. Kennedy's following booking is *In Old Kentucky*.

William H. West's Minstrels did well at the Gayety. The entertainment in its entirety is quite as much in the realm of vaudeville as is *The Behman Show*, which Manager Bennett Wilson announces for a successor.

The Grand Opera House was tenanted by The Floor Walkers, whose amusing fooleries as perpetrated by Ward and Yokes, offered a good diversion, which Manager Lewis Parker promises shall be continued with Finnegan's Ball.

Hyde and Behman's olio was especially bright in spots, the most luminous being Marie Dressler, whose turn was by far the best she has yet been seen in here, no small measure of its merit being attributable to Adelle Farrington, an attractive contralto and facile pianist, who worked in thorough harmony with Miss Dressler, their joint repartee, by play, and vocal efforts scoring heavily. Mrs. Sidney Drew and her spouse repeated their now too familiar *When Two Hearts Are One*, in which, as now rendered, the honors are indisputably the lady's. Mr. Drew is too clever a comedian to hide his light under a bushel, and should corral a new sketch, pondering for the while how it would be with the illustrious John if, for instance, he had remained content with, say, *The Masked Ball*, until 1900. In opposition, as a good object lesson in enterprise, were the veteran Sam and Kittie Morton, who, in conjunction with their young daughter, brought forward a lot of new ideas that made them three-time winners, with applause galore. Monroe and Mack, another brace of old timers, gave gratifying evidence of fearlessness in cutting aloof from old material, and, in taking new conceits, caught a tremendous and insistent hand. Others in the bill were Marie Jansen DeWitt and Burns, Chevalier, Walton's monkeys, and Erna's dogs. Manager Henry W. Behman's next trump cards are *Ging Ling Foo*, and Joseph Hart and Carrie De Mar.

The Lyceum makes its weekly shift from *Hoodman Blind* to *The Romany Rye*.

Manager William L. Bissell, of the Star,

gave Brooklynites their first sight of his co-

Fads and Follies, that includes Harris and

Walters, Durmody, Lawson and Namon, Morris' Lady Quartette, Whallen and Fogarty,

John Bryce, the La Reanes, Jessie Hall, also Michael Whallen. The attendance was large throughout the week. Sam Devere's company follows.

The Boston Symphony Orchestra gave their third concert of what is likely to be their final season in this borough, at the Academy of Music this (Saturday) evening.

The Brooklyn Music Hall had Richard Harlow, Lawrence and Harrington, The Crawford Sisters, Foreman and West, Miles, Irene and Zara, McLean and Hall, Terry and Lambert, also Conway and Staats; while the Novelty Theatre was served by Oscar Sisson and Esther Wallace, Canfield and Carleton, Fisher and Carroll, Eisken, the bov painter; Fagan and Byron, The Four O'Learys, Michaelson Brothers, also Stephens and Taylor.

The Victoria Burlesques are replaced at the Empire with W. L. Bissell's Fads and Follies, while the Unique changes from May Howard's company to Lillian Washburne's Indian Maidens.

William Davidge, son and grandson of the sterling actors of that same name, who has officiated in the box-office of the Grand Opera House for several years, has resigned that position, and has been succeeded by John Pearl.

The Gran company, from the Metropolitan, are to sing Carmen at the Academy of Music Feb. 6, with Emma Calvé in the title-role.

Percy G. Williams is to try continuous vaudeville for the third time at the Academy, on Washington's Birthday, he claiming to be satisfied with his previous efforts there on *Election and New Year's Days*.—The Amphyon may be closed next season, as Hyde and Behman are not likely to continue a losing game there after the completion of their new house, which is now an assured fact, the demolition of six buildings at the northwest corner of Graham avenue and Debevoise street, where it is to stand, being already under way. This latest addition to Hyde and Behman's chain of theatres will be a fire-proof structure, with capacity for about eighteen hundred people. In decoration and appointments it will excel the Amphyon, being similar to the handsomely equipped Gayety.—Mr. Edward Hecht, who some weeks since was married to Mrs. Isabel Sinn Hoyt, is sojourning at Lakewood, where it is hoped the beneficent air will prove potent in restoring his impaired health.

SCHENCK COOPER.

## BACK FROM LONDON.



"You may have that. It cost sixpence," said Edward J. Connelly, handing a *Mirron* man a programme of the Shaftesbury Theatre, London. Mr. Connelly, it is remembered, participated in the phenomenal success of *The Belle of New York* over there. Mr. Connelly was cast as Ichabod Bronson, the part originally played by Dan Daly.

"I was overjoyed to return to my native land," said Mr. Connelly, "and yet I was heartbroken at the idea of leaving England. When England colonizes a man of my temperament it is hard to throw off the fraternal bondage. I will say this, the English people are the best in the world, with one exception

—the Americans. The farewell performance at the Shaftesbury I shall never forget. The house was packed. The stage was deluged with flowers. The pathetic tremor of goodbye colored every scene and shaded every note.

The continuous applause of the audience lingers in my memory. Mr. Musgrave, the manager of the Shaftesbury, closed the engagement with a farewell banquet to the company at the Cecil, where 160 covers were laid. It was a royal affair and I found this article at my plate, a solid gold cigarette box covered with an inscription that makes it priceless to me.

The other members of the company were treated equally well. The women of the chorus were not forgotten, and expensive presents were found by the side of every individual plate. The company reciprocated with a silver punch bowl and ladle appropriately inscribed.

Speaking of social affairs reminds me that the good people of England have the time and inclination to treat the members of the profession with the greatest consideration.

Talent is recognized and an actor who conducts himself properly will be welcomed everywhere. The so-called American invasion has excited professional controversy, but to me it is apparent that American talent and 'Americanism' is wanted. And I know of several attractions now being presented in this country that would have a long and successful career in London. To illustrate, on the closing day, after a run of twenty-one months, we had a rousing matinee. At the end of the performance a line was formed to purchase tickets for the night's performance. This line was four deep and extended from pit and gallery down and out and around the Shaftesbury Theatre. At the conclusion of the evening performance the applause lasted from 11 to 12 P.M. Five or six hundred students of the Middlesex Hospital were in the house, and you can guess the rest. We left London, January 6, for Southampton. The crowd was so intense that traffic was suspended. It was an ovation all along the line. A special train was run for the accommodation of many friends of the company to Southampton and they remained until the steamer faded from view. We went over sixty-five strong and came back with forty-three. We lost thirty-three and one-third per cent. of the cast, principally chorus women, who joined other companies, and some of them married."

Asked what he purposed doing next, Mr. Connelly said that he was still in the hands of his London management. "It is my ambition," he added, "to return to London and try the patience of my good friends with samples of my work in legitimate lines."

## ENGAGEMENTS.

Hilda Vernon, for *The Dairy Farm*.

Riju Fernandez, J. G. Saville, and Frank Hatch, with Grace George, for *The Countess Chiffon*.

W. H. Hout, scenic artist, for *The Missouri Girl*, joining at Corry, Pa., on Jan. 6.

Roe and Kelly, for Roe and Fenberg's Western company next season.

Edward E. Rose, to stage David Harum, for William H. Crane.

John T. Sullivan and Louis Massen, for *The Great Ruby*.

S. Miller Kent and John Blair, with Grace George, for *The Countess Chiffon*.

William H. Gough, for an Irish comedy part in *Across the Pacific*.

**LONDON.**

**Trees Latest Revival—George Alexander's American Tour—News Notes.**  
(Special Correspondence of The Mirror.)

LONDON, Jan. 13.

Your latest dramatic importation, The Masked Ball, has not given to us that amount of pleasure which we have derived from most of your dramatic importations of late years. It is not that your industrious Clyde Pitch has done his adapting of Bisson and Garre's comedy La Vedovina, badly. Nor is it that the playing thereof at the Criterion was in any way defective. No; Seymour Hicks as Paul Blondet, Herbert Standing as Pouland, Alfred Kendrick as Martinot, George Raismond as Bergognat, J. C. Buckstone as Casimir, Fanny Brough as Seraphine Pouland, and Elaline Terisse as Suzanne all acted well and loyally. The chief thing that irritated us about The Masked Ball was seeing the said Suzanne having to feign drunkenness. This incident caused many to feel uncomfortable on the first night, and has since been denounced by most of our local critics. Whether or not the play will be a pecuniary success it is perhaps too early yet to predict. But, anyhow, unless this drunken scene is eliminated it will, methinks, sorely hamper the play's chances in this city. So much for The Masked Ball at present.

Our own native theatrical productions of the week have chiefly included the revival of Oliver Goldsmith's fine old comedy, She Stoops to Conquer, at the Haymarket last Tuesday, and the revival of A Midsummer Night's Dream, by one Shakespeare, at Her Majesty's on the following evening. Harrison and Maude, the Haymarket managers, have mounted and cast Goldsmith's play regardless of expense, and happily the result was a distinct success, causing an evening of continuous, honest and hearty mirth. Cyril Maude himself plays Old Hackett with considerable humorous effect, if with less of that old world courtliness and manner which old Chippendale and other such comedians of the early '50's and '60's were wont to show in the character. Winifred Emery (Mrs. Cyril Maude) is one of the daintiest and most bewitching Kate Hardcastles that I have seen; certainly the best since Mrs. Kendal was a queenly young girl acting at this theatre in her maiden name of Madge Robertson. George Giddens' Tony Lumpkin is boisterously funny all the time; perhaps because he adopts less of the grumpy and moody method usually shown in this character. Miss Victor as Mrs. Hardcastle, Sydney Valentine as Digory, and your Paul Arthur as Young Marlow all achieved distinct and emphatic successes. Arthur's acting as Marlow has even more of that quaintly fascinating manner with which he invests most comedy characters. The only fault that I could find with him on Tuesday night was that he appeared to me to slightly overact his bushy scenes with Kate. Of all the many times that I have assisted at performances of She Stoops to Conquer I do not remember that I ever heard an audience laugh so continuously and unanimously. They knew how to write these old comedies, didn't they?

It is pleasant to record an undoubted triumph for Beerbohm Tree's revival of A Midsummer Night's Dream at Her Majesty's. The mounting, especially of the woodland fairy scenes, forms a sort of poetic dream in itself. The beautiful flowers, the highly realistic grass, the electrically arranged fairy and glow-worm lights, the singing birds and the flying fairies all around, must surely approach more nearly to the atmosphere of good old fairyland than any production that has yet been seen. I thought that Benson's production of this beautiful comedy at the Globe some years ago would never be excelled, so splendidly had Producer Hugh Moss done his fairy-like work. Tree, however, has certainly gone not only one better, but several. As to casting the good Beerbohm has done nobly. As I told you last week, he suddenly resolved to engage Louie Freear for the character of Puck, which meant, of course, a very heavy addition to the already terrible heavy salary list; but Tree is not one to spoil ship for the sake of a few thousand dollars' worth of tar. I observe that most of the London critics complain more or less plaintively of Louie Freear in this difficult part. Every one to his own opinion, of course. As to mine, I think that, although little Louie has undoubtedly contracted rather more of a cockney accent than she used to have, doubtless through having played so many cockney parts of late years, yet her impish little Robin Goodfellow is almost as good as it was when she first played it with the Ben Greet Woodland Players some years back. Then she was, to my thinking, the best Puck I had ever seen, and I have seen a good many. Perhaps the best histrionic hit in Tree's splendidly revised version is made by the majestic and melodious Julie Neilson, who enacts the role of fairy monarch Oberon. Her appearance, her bearing, her diction, and above all her rich singing, go to make this a very memorable impersonation. Lewis Waller had to play lover Lysander with a most awful cold inside him, whereby he, owning one of the three best voices on our stage (the other two being Forbes Robertson's and Willard's), had to conduct his conversation in a series of whispers, as it were. Waller acted well, nevertheless. Mrs. Beerbohm Tree imparts quite a fairy-like touch to that of Titania.

Praise, and that of a solid type, is also due to the Helens of Dorothy Baird, daughter-in-law of my old friend, Sir Henry Irving; Sarah Brooke as Hermia, and the Hippolyta of beautiful and queenly Miriam Clements. Command me also and very strongly to the Thesaurus of William Molaison, to the Flute the Bellowsmaker of Louis Calvert (afterward Thisbe), and to the funny little Soubrette (Joiner afterward Lavinia) as presented by funny little E. M. Robson. Special praise, too, is deserved by Franklin Mayne as Quince.

Finally, I have to report to you, dear friends, that our Tree flourished exceedingly with the character of Bottom the Weaver, which in my humble opinion has never been properly played in our time since Samuel Phelps' memorable impersonation of that blithering Athenian ass. I have seen most of our leading comedians attempt this part from time to time, but they always seemed to me either to overdo it or to underdo it. Now Tree, if not quite Phelps in this connection, comes very near him indeed. It is certainly more than one feather in Tree's dramatic cap that he who, two or three nights before, was so intense and even thrilling as the tragic scoundrel King John, should in this character of the vanity stricken amateur, Bottom, give so rich and rollicking a low comedy performance. His face, his voice, and his whole appearance are altered as completely as they were when he played Falstaff both in Henry Fourth, Part I, and in The Merry Wives of Windsor. In short, Tree's acting in A Midsummer Night's Dream adds yet another very striking example to his already very varied histrionic portrait gallery. One novel touch that Tree—who, let me tell you, with all his high-toned manner—is a very subtle humorist—adds to his impersonation of Bottom the Weaver is a kind of burlesque of his own method of actor-manager. He travesties, for example, his own habit of getting all the lime-light he can for himself by making the Man in the Moon with his lantern follow him all over the stage while engaged in the representation of that lamentable tragedy, Pyramus and Thisbe. And not only so but Tree, at the end of this interlude, steps down to his aristocratic audience as though to make one of those little after-curtain speeches for which he has been so often mildly chaffed. This latest Shakespearean revival of the often-Shakespearean reviving Tree is the best in many respects that he has yet vouchsafed unto us.

Speaking of Beerbohm Tree, his sly satirical brother, Max, has arranged to deliver an oration at the Playgoers' annual dinner a week or two hence, when that other somewhat sly satirist, Henry Arthur Jones, will respond for the Drama. We are looking forward to a lively time at this banquet.

Although Forbes Robertson is at the moment of writing happily better after his severe illness, yet Mrs. "Fat" Campbell, who was to have opened the Royalty on her own account last Thursday, has had to postpone doing so until Jan. 27. If you ask me, I think that you may safely trust that the theatrical partnership existing between these twain is now at an end.

As far as I can gather on this side, I fear that serious dissensions are brewing between your Manager George Lederer and our Manager Tom B. Davis, who has been arranging to lyric some time in the month of May.

Pending these alarms and excursions, I am pleased to report: 1. Vastly increasing business nightly with the De-Wolf Hopperatic company in The Musical Miss at its new home, the Shattuck. 2. That every representative American artist now in London has promised to appear at the great benefit to be given to John Hollingshead at the Empire on Jan. 30. 3. That your little comrade,

Madge Ellis, has just booked lucrative engagements for Paris, Berlin, and other Continental centres. Wilson Barrett has just settled to adapt "Quo Vadis," which at one time Tree thought of securing. The said Tree assures me that his very next impersonation will be that of the character which your Joseph Jefferson has made celebrated the world over—namely, Rip Van Winkle.

That vast new undertaking, the London Hippodrome, will, it is said, positively be opened by the Moss, Thornton and Stoll syndicate next Monday. The principal dramatic item in the programme is a sort of musical farce with water effects. The libretto and lyrics of this device are by a playmaking scribe who calls himself H. Chance or Newton, and the music thereto is by the renowned composer, Georges Jacobi, so long orchestra chief at the Alhambra. The work is entitled Giddy Ostend, or the Absent Minded Millionaire. Little Tich will play this millionaire, who is an American by the name of Petrolio Pakpoker Vanderstoff.

Hardie, Von Leer and Gordyn (I am sorry to say that Von Leer, who is Mrs. H. is very ill) will, pending the coming of Robert Taber, start a short season at the Adelphi on Monday with a revival of Two Little Vagabonds. Presently they will produce there Arthur Shirley and Sutton Vane's adaptation of "In His Steps," thus getting ahead by a month or two of the adaptation thereof made some time ago by the Duke of York's stage-manager, Francis Neilson. John Barr finishes his The Gay Lord Quex run at the Globe on Feb. 2 in order to make a short provincial tour before coming again to play in your hospitable States. George Alexander, who is making a fine new theatre of his old St. James', tells me that he will follow Rupert of Hentzau there with a new play by Sydney Grundy entitled A Debt of Honor. Also that he will not go into our provinces this year, but will save himself up to start touring with you next January, when he will bring along not only the two before mentioned plays but also probably a very fine revival of Mr. Shakespeare's patriotic play entitled Henry V.

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**BOTH.**

WOLFE.—A son to Mr. and Mrs. Harrison J. Wolfe, on Oct. 1, 1899.

**Married.**

BISSELL—MOULD.—George E. Bissell and Adelaide Monid, in New York city on Jan. 12.

BOWERS—BOWERS.—George L. Bowers, of New Philadelphia, O., and Jean Bowers, of Beaver, Pa.

WESTMAN—WREN.—Theodore Westman and Lily Wren, at Pittsburgh, Pa., Jan. 17.

**Died.**

BAKER.—Florence Louise Baker, in Malden, Mass., Jan. 17, of heart failure, aged 22.

BALDWIN.—Archie Baldwin (Arthur C. Stockmar), at Havana, Cuba, Jan. 7, of yellow fever.

CROLLES.—William D. Crolles, in New York city, Jan. 20, of Bright's disease.

INGHAM.—Hannah May Ingahn (Mrs. E. T. Stetson), in New York city, Jan. 16, of apoplexy, aged 33.

MACKENZIE.—Captain Thomas MacDonell, at South River, N. J., on Jan. 18, aged 53 years.

PLANCK.—Frits Planck, at Carlsruhe, Germany, on Jan. 15, aged 51 years.

POLL.—At New Haven, Conn., on Jan. 19, Joseph A. Poll, aged 44 years.

SATUDERS.—John Saunders, at Indianapolis, Ind., on Jan. 14, of apoplexy, aged 82 years.

TILTON.—Mary Elizabeth Tilton, in Brooklyn, N. Y., Jan. 17, aged 73 years.

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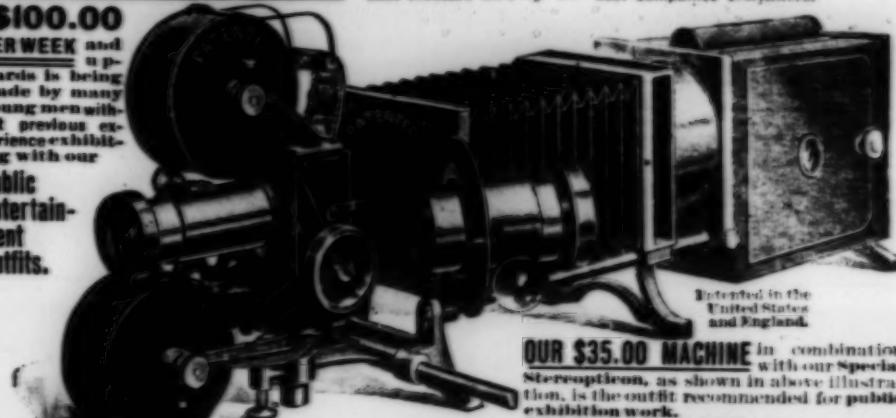
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- Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.
- ## DRAMATIC COMPANIES.
- A BACHELORE'S HONEYMOON (Ward and Sackett, mgrs.): Ossawa, Mich., Jan. 26.  
A BLACK SUELER (Detroit, Mich., Jan. 22-27, Cleveland, O., 29-Feb. 3).  
A BREEZY TIME (Eastern; Fitz and Webster, mgrs.): Camden, N. J., Jan. 23; Berkimer 24; Oneida 26; Bonville 29; Louisville 30; Carthage 31; Watertown Feb. 1; Kingston, Ont., 2.  
A BREEZY TIME (Western; Fitz and Webster, mgrs.): Waterloo, Ia., Jan. 23; Independence 24; Monticello 25; Maquoketa 26; Clinton 27; Spring Valley, Ill., 29; Morris 30.  
A BUNCH OF KEYS (Gus Frohman, mgr.): Noblesville, Ind., Jan. 23; Steubenville, O., 25; E. Liverpool 26; Akron 27; Linton 28; Rochester, Pa., 30; New Castle 31.  
A CHEERFUL LIAR: Portland, Ore., Jan. 22-27.  
A CONTENTED WOMAN (Belle Archer, Fred E. Wright, mgr.): Chicago, Ill., Jan. 22-27; 8, Chicago 28; Madison, Wis., 29; Jamestown 30; Rockford, Ill., 31; Beloit, Wis., Feb. 1; Elgin, Ill., 2; Clinton, Ia., 3; Dubuque 5; La Crosse, Wis., 4; Winona, Minn., 7; Stillwater 8; West Superior, Wis., 9; Duluth, Minn., 10.  
A DAY AND A NIGHT (Harry Phillips, mgr.): Rockford, Ill., Jan. 26.  
A FEMALE DRUMMER (Blaney and Vance, mgrs.): St. Catharines, Ont., Jan. 26; Guelph 27.  
A GAY FARMER (Xenia, O., Jan. 24).  
A GUILTY MOTHER (Henry Myers, mgr.): Newark, N. J., Jan. 29-Feb. 3.  
A HOT OLD TIME (Eastern; Fred P. Wilson, mgr.): Auburn, N. Y., Jan. 23; Oswego 24; Niagara Falls 25; Watertown 26; Canandaigua 27; Cortland 29; Ithaca 30; Hornellsville 31.  
A HOT OLD TIME (The Rays): New Orleans, La., Jan. 22-27; Memphis, Tenn., 29-Feb. 3.  
A HOT OLD TIME (Western): Los Angeles, Cal., Jan. 22-24; Santa Barbara 25; Santa Ana 26; San Diego 29; Phoenix, Ariz., 30; Tucson 31.  
A JAY FROM JAYSVILLE: Chattanooga, Tenn., Jan. 21, 24; Athens 25; Birmingham, Ala., 26-27; Montgomery 29, 30.  
A LADY OF QUALITY (Eugene Blair; Heart Cross, mgr.): Racine, Wis., Jan. 23; Davenport, Ia., 24; Dubuque 25; Des Moines 26; Lincoln, Neb., 27; Omaha, 28-31.  
A MAN OF MYSTERY (E. N. McDowell, mgr.): Pawtucket, R. I., Jan. 22-24; New Haven, Conn., 25-27.  
A MERRY CHASE (Lyman Brothers): Sterling, Wis., Jan. 23; Maquoketa, Ia., 24; Manchester 25; Independence 26; West Union 27; Elgin 29; Sumner 30; Hawley 31.  
A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Toledo, O., Jan. 21-24; Grand Rapids, Mich., 27; Indianapolis, Ind., 29-31.  
A NIGHT IN CHINATOWN (Al Dolan, mgr.): New York city Jan. 22-27; Philadelphia, Pa., 29-Feb. 2; Worcester, Mass., 3-10.  
A PAIR OF BLACK EYES (Bettis and Patee, mgrs.): Centralia, Mo., Jan. 23; Salisbury 24; Marceline 25; Brookfield 26; Chillicothe 27; Carrollton 29; Higginsville 30; Independence 31; Lawrence, Kan., Feb. 1; Ottawa 2; Paola 3; Warrensburg, Mo., 5; Holden 6; Lexington 7; Richmond 8; St. Joseph 9, 10; Neodesha 11; Missouri Valley, Ia., 12; Plattsmouth, Neb., 14; Council Bluffs, Ia., 15.  
A RAG TIME RECEPTION (L. D. Grahame, mgr.): Philadelphia, Pa., Jan. 22-27.  
A ROYAL RECEPTION: Alexandrina, Ind., Jan. 24; Shelyville 25; Bedford 26; Washington 27; Evansville 28; Vincennes 29; Greenastle 30; Paria, Ill., Feb. 1; Charleston 3; Mattoon 5.  
A RUNAWAY GIRL: Atlanta, Ga., Jan. 23, 24; 26; Montgomery, Ala., 25; Mobile 26, 27; New Orleans, La., 28-Feb. 2.  
A STRANGER IN A STRANGE LAND (William A. Brady, mgr.): New York city Jan. 22-27.  
A STRANGER IN NEW YORK (A. Thalheimer, mgr.): Topeka, Kan., Jan. 23.  
A TEMPERANCE TOWN (Richards and Canfield; A. A. Astley, prop. and mgr.): Massillon, O., Jan. 23; Mansfield 24; Bucyrus 25; Tiffin 26; Fremont 27; Lorain 28; Sandusky 29; Elida 31; Ft. Wayne, Ind., Feb. 1; Kalamazoo, Mich., 2; Battle Creek 3.  
A TEXAS STEER: Pottsville, Pa., Jan. 23; Hazelton 24; Blochamton, N. Y., 25; Albany 26; Cohoes 27; Utica 28; Amsterdam 29; Schenectady 31.  
A TRIP TO COONTOWN (Ed. W. Cook, mgr.): Bradford, Ont., Jan. 23; London 24; St. Thomas 25; Hamilton 26, 27; St. Catharines 29; Niagara Falls, N. Y., 30; Lockport 31.  
AIKEN STOCK (Paul L. Allen, mgr.): Decatur, Ind., Jan. 22-27; Hartford City 28-Feb. 3.  
ALL A MISTAKE (P. C. Mann, mgr.): Guthrie, Okla., 22; Oklahoma City 23; El Reno 24; Shawnee 25; Purcell 26; Ardmore 27; Gainesville 29.  
ALL THE COMFORTS OF HOME (Gen. R. Williams, mgr.): Paterson, N. J., Jan. 25-27; Red Bank 29; Plainfield 30; Philadelphia, Pa., 31-Feb. 2; Atlantic City, N. J., 3; New Haven, Conn., 5, 6; Willimantic 7; Waterbury 8; Bridgeport 9, 10; Stamford 11; New Haven 12; New York 13; Greenwich 14; Stamford 15; Norwalk 16; Stamford 17; New Haven 18; Bridgeport 19; Stamford 20; Greenwich 21; Stamford 22; New Haven 23; Stamford 24; Greenwich 25; Stamford 26; Greenwich 27; Stamford 28; Greenwich 29; Stamford 30; Greenwich 31.  
A WHITE ELEPHANT (Carl J. Berry, mgr.): Raverville, Ia., Jan. 23; Spirit Lake 24; Sibley 25; Hawarden 26; Elk Point, S. D., 27; Vermillion 30; Yankton 31.  
A WISE GUY (Hayes and Lytton; Richard Hyde, mgr.): Providence, R. I., Jan. 22-27; Washington, D. C., 29-Feb. 3.
- A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Marshalltown, Ia., Jan. 23; Iowa Falls 24; Webster City 25; Ft. Dodge 26; Sioux City 27; Fremont, Neb., 28; Council Bluffs, Ia., 29; Nebraska City, Neb., 31; Falls City 1; Hiawatha, Ia., 2; Atchison 3; Horton 3; Lawrence 8; Ottawa 7; Junction City 10.
- A WOMAN IN THE CASE (Bartlett and May): Dayton, O., Jan. 23; Springfield 24; Urbana 25; Marion 26; Galion 27; Chicago 28; Ashland 30; Massillon 31.
- A YOUNG WIFE: Keokuk, Ia., Jan. 23; Springfield, Ill., 24; Quincy 25; Danville 27.  
ADAMS, MAUDE (Charles Frohman, mgr.): New York city Jan. 2-3; March 2.  
AKERSTROM, ULLIE (Gus Bernard, mgr.): Rockville, Conn., Jan. 23; Thomaston 24; Waterbury 25-27; New Haven 28; 30; Bridgeport 31; Danbury Feb. 1; Torrington 2; Winsted 3; Lynn, Mass., 3-7; Pawtucket, R. I., 8-10.
- ALCAZAR STOCK (Belasco and Thall, mgr.): San Francisco, Cal., Oct. 9-indefinite.  
ALLEN, VIOLA (Lieber and Co., mgr.): Providence, R. I., Jan. 22-27; Brooklyn, N. Y., 29-Feb. 3.  
ANDERSON THEATRE (Ed. Anderson, mgr.): Barrie, Ont., Jan. 22-27; Orillia 28-Feb. 3; London 5-10.  
ANGELL COMEDIANS: Rochester, Minn., Jan. 22-27.  
ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.): Albany, N. Y., Jan. 23, 24; Auburn 25; Syracuse 26, 27; Toronto, Can., 28-Feb. 3; Hamilton 5; London 6; Port Huron, Mich., 7; Ann Arbor 8; Elkhart, Ind., 9; So. Bend 10.  
ARTHUR, JULIA: Chicago, Ill., Jan. 22-27; St. Louis 28; San Francisco, Cal., Jan. 22-27.  
AT PINKEY RIDGE: Newark, N. J., Jan. 22-27; Brooklyn, N. Y., 29-Feb. 3.  
AT THE WHITE HORSE TAVERNS (Daniel and Charles Frohman, mgrs.): Omaha, Neb., Jan. 23, 24; Kansas City, Mo., 25-27; St. Louis 28-Feb. 3.  
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Staunton, Va., Jan. 22-24; Charlottesville 25-27; Lynchburg 28-31.  
A C. C. CHAMBERS (W. S. Campbell, mgr.): Galveston, Tex., Jan. 23; Bryan 24; Navasota 25; Brenham 26; Austin 27; Palestine 29; Greenville 30; Sherman 31.  
BARRITT AND WAINE: Kaslo, B. C., Jan. 23, 24; Sardinia 25-27.  
BECAUSE SHE LOVED HIM SO (Charles Cahn, mgr.): St. Paul, Minn., Jan. 22-24; Minneapolis 25-27; St. Paul 28; Northfield 29; Owatonna 31.  
BEN HUR: New York city Nov. 29-indefinite.  
BENNETT-MOULTON (A. Earl Burgess, mgr.): Reading, Pa., Jan. 22-27; Wilmington, Del., 28-Feb. 3; Shamokin, Pa., 5-10.  
BENNETT-MOULTON (B.): Fall River, Mass., Jan. 22-Feb. 1.  
BLUE JEANS: Phillipsburg, Pa., Jan. 23; Altoona 24; Johnstown 25; Greensburg 26; Uniontown 27; Washington 28; Sharon 29; Butler 31; Newcastle Feb. 1; Salem, O., 2; Warren 3.  
BON TON STOCK: York, Pa., Jan. 22-27.  
BROADWAY TO TOKIO: New York city Jan. 22-indefinite.  
BROWN'S IN TOWN (Delcher and Hansen, mgrs.): Minneapolis, Minn., Jan. 22-24; St. Paul 25; Eau Claire, Wis., 26; Bismarck 28; Rochester, Minn., 31; Council Bluffs 4; Missouri Valley 5; Lincoln, Neb., 6; Fremont 7; Des Moines, Ia., 8-10.  
BROWN'S IN TOWN (La Motte and Bowdery, mgrs.): Victoria, Ia., Jan. 23; Shreveport, La.; Galveston 25; Houston 26; Bryan 30; San Antonio 31; Corpus Christi 1; Temple 2; Ft. Worth 3; Dallas 22; Piano 23; Calvert 2; Palestine 3; Corsicana 30; Ennis Feb. 1; Tyler, Tex., 25; Palacios 26; Navasota 27; Galveston 28; Waco 29; Fort Worth 30; Dallas 31; Plano 32; Bon Ton 33; Fort Worth 34; Dallas 35; Ft. Worth 36; Sherman 37.  
CAMPION CLEMENS (Harry Budd, bus.-mgr.): Sharon, Pa., Jan. 22-27; Meadville 28-Feb. 3; Franklin Hill, Mon., 29-Feb. 3; Newburgh, N. Y., 4-10.  
CARPENTER, FRANKIE (George K. Robinson, mgr.): New Britain, Conn., Jan. 22-27; So. Norwalk 28-Feb. 3; Newburgh, N. Y., 4-10.  
CASTLE SQUARE THEATRE STOCK (G. H. Emery, mgr.): Boston, Mass.—indefinite.  
CHAPMAN-WARREN: Selma, Ala., Jan. 22-27; Birmingham 29-Feb. 3; Rome, Ga., 5-10.  
CHASE-LISTER REPORTE (Will Carroll, mgr.): Bonaparte, Ind., Jan. 22-27.  
CHATTANOOGA: Danbury, Conn., Jan. 24; Torrington 25; Port Chester, N. Y., 26; Mt. Vernon 27.  
CHESTER, ALMA (O. W. Dibble, mgr.): Trenton, N. J., Jan. 22-27; Orange 29-Feb. 3; Red Bank 5-10.  
CHICAGO STOCK: Morton, Kan., Jan. 22-27.  
CLARKE, CRESTON (H. W. Storm, mgr.): San Antonio, Tex., Jan. 23, 24; Austin 25; Taylor 26; Palestine 27; Tyler 28; Marshall 30; Shreveport, La., 31.  
CLARKE, HARRY CORSON (What Happened to Jones; What Did Tomkins Do?): Columbus, Kan., Jan. 23; Ft. Scott 24; Nevada, Mo., 25; Springfield 26.  
COLLINS, MYRA (Bennett and Ingraham, mgrs.): Trenton, Mo., Jan. 22-27.  
COLLIER, WILLIE (Smyth and Rice, mgr.): Philadelphia, Pa., Jan. 22-27.  
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9-indefinite.  
COURTED INTO COURT (Clifford and Ruth): St. Louis, Mo., Jan. 22-27; Chicago, Ill., 29-Feb. 3.  
CRANE, WILLIAM H. (Joseph Brooks, mgr.): Washington, D. C., Jan. 22-27; Boston, Mass., 28-Feb. 3.  
CRESCENT STOCK (Eddy, M. Mex., Jan. 22-27).  
DAD IN HARNESS (William Henry Rudolph, mgr.): Orange, Mass., Jan. 23; Woburn 26; Leominster 27; Willimantic, Conn., 30; New Haven 31; Middlebury Feb. 1; Southbridge, Mass., 2; Webster 3; Pawtucket, R. I., 5-7; River Point 8; Stamford, Conn., 9; So. Walkers 10; Dorby 11.  
DAILEY STOCK: Santa Barbara, Calif., Jan. 22-27; Salinas Feb. 5-7; Watsonville 8-10.  
DARKEST RUSSIA (Edwin C. Jepson, mgr.): Missouri Valley, Ia., Jan. 23; Nebraska City, Neb., 24; Beatrice 25; Fairbury 26; Salina, Kan., 27; Junction City 28; Topeka 29; Hutchinson 31.  
DAVIDSON, FRANK (Waynesboro, Va., Jan. 22-24).  
DAVIDSON STOCK (Kelly and Kent): Muncie, Ind., 25-27; Saginaw, Mich., 29-Feb. 3; Ft. Wayne, Ind., 5-10.  
DE TOURNEY, MADAME ELSIE (S. T. Ferry, mgr.): St. Peter, Minn., Jan. 23; Le Sueur 24.  
DEVIL'S ISLAND (Frank Beresford, mgr.): Peoria, Ill., Jan. 22-27.  
DE VONDE STOCK (C. L. Walters and Chester De Vonde): Cumberland, Md., Jan. 22-27; Elizabeth, N. J., 29-Feb. 3; Paterson 4-10.  
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25-indefinite.  
DON'T TELL MY WIFE (Felix Risner, mgr.): Henderson, Ky., Jan. 23; Owensboro 24; Paducah 25; Metropolis, Ill., 26; Carbondale 27; Anna 29; Cairo 30; Murphysboro 31.  
DRAWN: JOHN: New York city Jan. 22-27; Baltimore 28-Feb. 3; Pittsburgh 29-Feb. 3; Rockville 30.  
EARLE, GRAHAM: Sedalia, Mo., Jan. 22-27.  
ELIJAH'S COMEDIANS (G. H. Eldon, mgr.): Shelbyville, Ind., Jan. 22-27; Anderson 29-Feb. 3.  
ELLEGRO CO.: Fresno, Calif., Jan. 29-Feb. 3.  
ELROY STOCK (E. S. Brigham, mgr.): Holyoke, Mass., Jan. 22-27; Waterbury, Conn., 29-Feb. 3.  
ELROY STOCK (A. H. W. Taylor, mgr.): Peekskill, N. Y., Jan. 22-27; Bridgeport, Conn., 29-Feb. 3.  
FAUST (Morrison): Bridgeport, Conn., Jan. 22-24; Patterson, N. J., 25-27; Philadelphia, Pa., 29-Feb. 3.  
FAUST (Porter J. White): Gallon, O., Jan. 23; Sandusky 24; Shelby 25; Akron 26; Warren 27; Corry, Pa., 28, North East 31.  
FAUST (Southerns and Tolson): New Iberia, La., Jan. 23; St. Martinville 24; Lafayette 25; Lake Charles 27; Rayne 28; Opelousas 30; Natchitoches Feb. 3.  
FERGUSON BROTHERS' COMEDY: Kittanning, Pa., Jan. 22-27; Johnston 29-Feb. 3.  
FERRIS' COMEDIANS (Dick Ferris, mgr.): Leavenworth, Kan., Jan. 22-27; Joplin, Mo., 29-Feb. 3.  
FRENCH, R. E. THEATRE: Butte, Mont., Jan. 21-23; Anaconda 24; Helena 26; Missoula 27; N. Yakima, Wash., 28; Ellensburg 30; Tacoma 31; Ft. Lewis 32.  
FRONT STOCK: Jogging Mines, N. S., Jan. 22-27.  
GASKELL STOCK: Grand Island, Neb., Jan. 25-27.  
GIRNE-HOEFFLER: Williamsport, Pa., Jan. 22-27; Binghamton, N. Y., 29-Feb. 3.  
GILLETTE, WILLIAM: New York city Nov. 6-indefinite.  
GILLHOOLEY'S RECEPTION (Walter J. McDonald, mgr.): Pratt, Kan., Jan. 23; Kingman 24; Harper 25; Anthony 26.  
GILMORE, BARNEY (Kidnapped in New York; E. J. McCullough, mgr.): Chicago, Ill., Jan. 22-27.  
GOODWIN, NAT: New York city Dec. 25-indefinite.  
GOORMAND AND FORD: St. Johns, N. B., Jan. 22-27.  
GOOTH COMEDY: Newton, N. J., Jan. 23; Washington 24; Highbridge 25-27.  
GIRNE-HOEFFLER: Williamsport, Pa., Jan. 22-27; Binghamton, N. Y., 29-Feb. 3.  
GODFREY: CHARLES (Alfred Benedict, mgr.): Indianapolis, Ind.—indefinite.  
HACKETT, JAMES K. (Daniel Frohman, mgr.): Brooklyn, N. Y., Jan. 23-29-Feb. 3.  
HALL, DON C.: Monmouth, Ill., Jan. 22-27.  
HANS HANSON (James McAlpin, mgr.): Newton, Kan., Jan. 23.  
HARCOURT, JESSIE (Charles K. Harris, mgr.): Chelsea, Mass., Jan. 22-27; Waltham 28-Feb. 3.  
HASWIN, CARL (A. Lion's Heart): Buffalo, N. Y., Jan. 22-27; Lyons 29; Geneva 30; Auburn 31; Ithaca Feb. 1; Lewisburg, Pa., 2; Harrisburg 3; New York city 3-10.  
HELD, ANNA: New York city Nov. 13-indefinite.  
HENDRICKS, BEN (A. Yenelle, Gentleman; Arthur C. Aiston, mgr.): Flint, Mich., Jan. 23; Jackson 24; Ypsilanti 25; Ann Arbor 26; Lansing 27; Grand Rapids 28-31.  
HERNE, JAMES A. (Liebler and Co., mgr.): Holyoke, Mass., Jan. 23-27; Waltham 28-Feb. 3.  
HETHERSOLE, OLGA (Maurice Mayer, mgr.): New York city Jan. 23-29-Feb. 3.  
NEXT DOOR (Hoover Brothers; J. H. Arthur, mgr.): Elwood, Ind., Jan. 23; Marion 24; Wahab 25; Elkhart 27; Seneca 28; Logansport 29; Frankfort 30.  
NORLES' DRAMATIC: Pendleton, Ore., Jan. 22-27.  
O'HOLIGAN'S WEDDING (George Dupree, mgr.): Wellsville, W. Va., Jan. 24; Wellsville, O., 25; Irwin, Pa., 26; Dawson 27; Connellsville 29; Mt. Pleasant 30; Belle Vernon 31; Beaver Falls Feb. 1.  
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York, N. J., Jan. 22-27; New York city 29-March 3.  
OLD ST. STEPHENS (Wallace Gilmore and Co., mgrs.): Hawley, Pa., Jan. 23; Carbondale 24; Freeland 25; Berwick 26; Danville 27; Milton 29; Lewisburg 30; Sunbury 31.  
OLD UNCLE JED: Marshalltown, Ia., Jan. 23; Marion 24; Waterloo 27; Marshalltown 29; Grinnell 30; Westover 31; Okaloosa Feb. 1; Sigourney 2; Ottumwa 3; Fairfield 5; Washington 6.  
O'NEILL, JAMES: Shamokin, Pa., Jan. 22-27; Pottsville 29-Feb. 3.  
MYRKLE and HARDER (Joe G. Glasgow, mgr.): Chattanooga, Tenn., Jan. 22-27.  
NATIONAL THEATRE (Book and Nutt, mgrs.): Eagle Grove, Ia., Jan. 23, 24; Ft. Dodge 25-27; Clare 29-31; Ackley Feb. 1-3; New Hartford 3-7.  
MURRAY AND MACK (Joe W. Spears, mgr.): Denver, Colo., Jan. 21-27; Central City 28; Boulder 30; Greeley 31; Colorado Springs Feb. 1; Cripple Creek 2.  
MURRAY COMEDY: Knoxville, Tenn., Jan. 22-27.  
MY FRIEND FROM INDIA (W. E. Perkins): Marion, Ill., Jan. 23; Danville 24; Joliet 27; Aurora 28; Elgin 29; Joliet 30.  
MORRISON COMEDY: N. Adams, Mass., Jan. 22-27; Westfield 29-Feb. 3.  
MORRISON, LEWIS (Jules Murry, mgr.): Detroit, Mich., Jan. 23, 24; Sandusky, O., 25.  
MURPHY, JOSEPH: Pittsburgh, Pa., Jan. 22-27; Cincinnati, O., 29-Feb. 3; St. Louis, Mo., 5-10.  
MURRAY AND MACK (Joe W. Spears, mgr.): Rochester, N. Y., Jan. 22-27; Central City 28; Boulder 30; Greeley 31; Colorado Springs Feb. 1; Cripple Creek 2.  
MURRAY COMEDY: Knoxville, Tenn., Jan. 22-27.  
MY FRIEND FROM INDIA (W. E. Perkins): Marion, Ill., Jan. 23; Danville 24; Joliet 27; Aurora 28; Elgin 29; Joliet 30.  
MONROE, GEORGE W. (Mrs. B. O'Shaughnessy): Boston, Mass., Jan. 22-27; Worcester 29-Feb. 3.  
MORGAN, COURTESY: Valparaiso, Ind., Jan. 23-27; Michigan City 29-Feb. 3; Muskegon, Mich., 5-10.  
MORRIS, WM. (Daniel V. Arthur, mgr.): Ft. Wayne, Ind., Jan. 23; So. Bend 24; Indianapolis 25; Vincennes 26; Evansville 27; Danville, Ill., 29; Indianapolis 30; Decatur 31; Jacksonville Feb. 1; Springfield 2; Peoria 3.  
MORRISON COMEDY: N. Adams, Mass., Jan. 22-27; Westfield 29-Feb. 3.  
MORRISON, LEWIS (Jules Murry, mgr.): Detroit, Mich., Jan. 23, 24; Sandusky, O., 25.  
MURPHY, JOSEPH: Pittsburgh, Pa., Jan. 22-27; Cincinnati, O., 29-Feb. 3.  
MURRAY AND MACK (Joe W. Spears, mgr.): Rochester, N. Y., Jan. 22-27; Central City 28; Boulder 30; Greeley 31; Colorado Springs Feb. 1; Cripple Creek 2.  
MURRAY COMEDY: Knoxville, Tenn., Jan. 22-27.  
MY FRIEND FROM INDIA (W. E. Perkins): Marion, Ill., Jan. 23; Danville 24; Joliet 27; Aurora 28; Elgin 29; Joliet 30.  
THE CHRISTIAN (No. 2): San Diego, Calif., Jan. 23; Los Angeles 25-27; Phoenix, Ariz., 29; Tucson 30; El Paso, Tex., 31.  
THE COUNTOWN 400: Jack Mahara, mgr.: Saginaw, Mich., Jan. 23; Bay City 26; Sheboygan 27; Port St. Ignace 28.  
THE CHERRY PICKERS (Nathan Appell, mgr.): Chicago, Ill., Jan. 22-27; Kenosha, Wis., 28; South Bend, Ind., 29; Battle Creek, Mich., 30; Lansing 31; Flint Feb. 1; Port Huron 2; St. Thomas, Can., 32.  
THE CHILDREN OF THE GHETTO: Middletown, Conn., Jan. 23; New Haven 24, 25; Bridgeport 26; Holyoke, Mass., 27; Northampton 25; Springfield 26; Utica, N. Y., 31; Erie, Pa., Feb. 1; Toledo, O., 2, 3.  
THE AIRSHIP: Cedar Rapids, Iowa, Jan. 22-27; Des Moines 28; Moline 29; Davenport 30; Moline 31; Davenport 32; Cedar Rapids 33; Davenport 34; Moline 35.  
THE BOWERY AFTER DARK (Samuel Blair, mgr.): Baltimore, Md., Jan. 22-27; Wheeling, W. Va., 28-31.  
THE SPINNING WHEEL (Julius Cahn, mgr.): Lewiston, Me., Jan. 22-27.  
THE SECRET SERVICE (Charles Frohman, mgr.): Cincinnati, O., Jan. 22-27; Detroit, Mich., 29-Feb. 3.  
SHANNON CO. (Harry Shannon, mgr.): Ludington, Mich., Jan. 22-27.  
SHANNON OF THE SIXTH: Hartford, Conn., Jan. 22-28; Bridgeport 25-27; Providence, R. I., 29-Feb. 3.  
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THE SURPRISES OF LOVE: New York city Jan. 22—  
indefinite.  
THE BILLIE OF NEW YORK: New York city Jan. 22-Feb. 3.  
THE THREE MUSKETEERS (John Griffith): Niles, Mich., Jan. 23; Logansport 24; Elwood 25; Anderson 26; Franklin 27; Indianapolis 28; Cedar Rapids 29; Des Moines 30; New York city Jan. 22-27; Jersey City, N. J., 29 Feb. 3; Brooklyn, N. Y., 5-17.  
THE WHITE HEATHER (Rose Coghlan; Charles Frohman, mgr.): Springfield, Ill., Jan. 23; Decatur 24; Terre Haute, Ind., 25; Evansville 26.  
THE WHITE SLAVE (Campbell-Caldwell, mgrs.): Philadelphia, Pa., Jan. 22-27; New York city 29-Feb. 3.  
THROUGH THE BREAKERS: Battle Creek, Mich., Jan. 24; Milwaukee, Wis., 29-Feb. 3; St. Paul, Minn., 5-10.  
TOOLE, J. E.: Tarentum, Pa., Jan. 22-24.  
TOWN TOPICS (A. Q. Schaeffer, mgr.): New York city Jan. 22-25.  
TRUE IRISH LOVE: Lowell, Mass., Jan. 22-24; Manchester, N. H., 25-27.  
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Chicago, Ill., Jan. 22-27; Milwaukee, Wis., 28-Feb. 3.  
TWO MARRIED MEN (Charles E. Schilling, mgr.): Lansing, Mich., Jan. 23; Ann Arbor 24; Monroe 25; Napoleon, O., 26; Findlay 27; Shelby 29; Wadsworth 30.  
UNCLE TOM'S CABIN (Palmer's): Wellsville, O., Jan. 22-29.  
UNCLE TOM'S CABIN (Al. W. Martin, sole owner and manager): Marysville, O., Jan. 23; Marion 24; Mansfield 25; Mt. Vernon 26; Newark 27; Junesville 29; Cambridge 30; New Philadelphia 31; Alliance Feb. 1; Youngstown 2.  
UNCLE TOM'S CABIN (Bailey): Kokomo, Ind., Jan. 23; Anderson 24; Gas City 25; Montpelier 27; Frankfort 28; Albany 29; Farmington 31; Winchester Feb. 1; Eaton 2, Camden 3.  
UNCLE TOM'S CABIN (Stetson): Western: William Kibbe, mgr.); Warren, O., Jan. 25; Ellwood City, Pa., 26; New Castle 27; Parkersburg, W. Va., 29; Sistersville 30.  
UNCLE TOM'S CAPIN (Young Brothers): Green Bay, Wis., Jan. 23; Menasha 24; Menominee 25; Escanaba 26; Ishpeming 27; Marquette 29.  
UNDER THE DOME (Eastern): Lincoln J. Carter, prop.; Martin Golden, mgr.); Lowell, Mass., Jan. 22-24; Manchester, N. H., 25-27; Lynn, Mass., 29-31; Fitchburg Feb. 1; Athol 2; Adams 3; Albany, N. Y., 5-7; Saratoga 8; Ballston 9; Cohoes 10.  
UNDER THE DOME (Western): Lincoln J. Carter, prop.; Frederic Kimball, mgr.); Shreveport, La., 22-25; Houma 26; Monroe 26; Jackson, Miss., 29; Vicksburg 30; Helena, Ark., 31; Memphis, Tenn., Feb. 1-3.  
UNDER THE RED ROBE: Minneapolis, Minn., Jan. 22-27; Duluth 29; Superior, Wis., 30; Winona, Minn., 31.  
VAN DYKE AND EATON (H. Walter Van Dyke, mgr.): Charleston, W. Va., Jan. 22-27.  
VINCENT PRICE (Price, Mo., 25-27.  
WALTER S. COMEDY (James R. Walter, mgr.): Dover, N. H., Jan. 22-27; Lawrence, Mass., 29-Feb. 10.  
WALSH, BLANCHE, AND MACDOWELL, MELBOURNE (Ben Stern, mgr.): St. Louis, Mo., Jan. 22-27; Kansas City 29-Feb. 3.  
WALTER LESTER STOCK (Wilkes-Barre, Pa., Jan. 22-27; Oneonta, N. Y., 29-Feb. 3; Amsterdam 5-10; New York city 29-Feb. 3).  
WARDE, FRIDERIC (Clarence M. Brune, mgr.): Seattle, Wash., Jan. 22-24; Olympia 25; Tacoma 26, 27; Spokane 29-31.  
WARNER COMEDY (Ben R. Warner, prop. and mgr.): Columbia, Mo., Jan. 22-27; Webster 29-Feb. 3.  
WAY DOWN EAST (William A. Brady, mgr.): New York city, 29-Feb. 3.  
WAY DOWN EAST (No. 2): New Bedford, Mass., Jan. 23, 24; Brockton 25; Norwalk, Conn., 29; Middletown 30; New Britain 31; Hartford Feb. 1-3; Northampton, Mass., 5; Westfield 6; Pittsfield 7; No. Adams 8; Springfield 9, 10.  
WHAT HAPPENED TO JONES (Joseph McKeever, mgr.): Albany, Ga., Jan. 23; Americus 24; Macon 25; Columbus 26; Griffin 27; Atlanta 28; Rome 30; Chattanooga, Tenn., 31.  
WHAT HAPPENED TO JONES (Robert Brown: Macdowell, O., Jan. 23; Hamilton 24; Hilliard 25; Irondale 26; Charleston, W. Va., 27; Huntington, Ind., 29).  
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# TELEGRAPHIC NEWS

CHICAGO.

The Week's Bills—Disappearance of Frank Faver—Quo Vadis' Prosperity.  
(Special to *The Mirror*.)

CHICAGO, Jan. 22.

Julia Arthur, in *More Than Queen*, is the theatrical novelty of the week here. She followed Stuart Robson in *Oliver Goldsmith* at the Grand Opera House to-night, before a large and fashionable audience. She is sure of a successful two weeks. Miss Arthur will be followed for a week by Children of the Ghetto, and then, after a return week of Ari zona, Mrs. Fiske appears in *Becky Sharp*.

It was expected that this would be the last week of Quo Vadis at McVicker's, as Manager Litt had given it all of the time booked for his own attraction. In Old Kentucky, but he has extended the successful run a week by taking the first of Keller's week, Jan. 29, and so great has been the demand for seats that it has been decided to make Quo Vadis a sort of a "continuous performance," and give two performances every day next week. Joseph Haworth has been ill, and his part has been splendidly played by Richard Buhler.

Harry Phillips, with *A Day and a Night*, spent a day and a night with old friends here last week. He says that the Will Currie attraction will not be seen in Chicago this season, as it does not play one-night stands.

After Henry Miller's two successful weeks in *The Only Way* at the Columbia, Herbert Kelcey and Effie Shannon began a week's engagement there last night in *The Moth and the Flame*. Julian Reed, nephew of Roland Reed, is now with the company. Next week Francis Wilson will follow in *Cyrano de Bergerac*, and then we are to have Sir Henry Irving and Eileen Terry.

*Make Way for the Ladies* remains at Powers', and the people thoroughly enjoy the fun-making of E. M. Holland, Fritz Williams, Sam Reed and Maggie Holloway Fisher. This is the last week of the engagement, and Mr. and Mrs. Kendal will follow in their new play, *The Elder Miss Blossom*.

On Dec. 29, Frank Faver, a popular stage-hand, disappeared from the Dearborn Theatre, where he had been working, and nothing has been seen or heard of him since. His friends here are greatly worried, and if any of you know where he is, I wish you would let me know.

The success of the Castle Square Opera company continues at the Studebaker. Faust had a big week, and to-night La Sonnambula was sung in English, with Mario del Sol, Payne Clarke and H. S. Goddard as additions to the company. Der Freischutz will follow.

The news of the death of Felix Morris came to his many Chicago friends as a dreadful shock, and from the pen of Roswell Field, of the *Evening Post*, a brother of the late Eugene Field, comes the following tribute: "Dear old Felix Morris. He had his little share of triumph and success, but he treated the world much better than the world treated him. A gentle spirit, who loved his art and adorned it, and who reflected on the stage all the sweetness and purity of his own life—he might have been well spared for further usefulness and more happiness. This careless old world pauses for a regretful good-by. It feels that it is better for having known him."

Thoroughly tired out by stock work, Edwin Arden left the Dearborn stock last night to accept an Eastern engagement. In the Senator, which followed *The Masked Ball* yesterday, Howard Hansel appeared as the new leading man of the company and Henry Stockbridge as the new juvenile man.

During a recent jump of the *Make Way for the Ladies* company, Sam Reed's trunk was broken open with a hatchet and eight pairs of trousers stolen therefrom. Samuel is now thinking of wearing tights or "velvet smalls," as he does not believe he can match all of his coats and vests with trousers.

Ground was broken last week for the new Illinois Theatre on the site of the old First Regiment Armory, opposite the Hotel Wellington, in Jackson Street.

Following Charles Dickson, in *Mistakes Will Happen*, Belle Archer opened before two large houses yesterday, at the Great Northern, in *A Contented Woman*. She will be succeeded next week by Devil's Auction.

The Lyric, after five weeks' of the fight pictures, returned to its regular field last week with Clifford and Huth in *Courted into Court*. Isham's Octoors are there this week, with *A Young Wife* to follow.

Next week Prof. Charles Tripler will give several lectures and experiments at Central Music Hall on the subject of "Liquid Air." This will be a welcome relief to the numerous "hot air" demonstrations we have had of late.

After *The Queen of Chinatown*, which Laura Biggar took up to the Alhambra yesterday, the Academy of Music offers Kidnapped in New York.

Leontine Jackson, violiniste, was the bright particular star of the Thomas concerts last Friday and Saturday at the Auditorium.

Paderewski will play at the Auditorium on Jan. 31 and Feb. 3.

The Cherry Pickers followed Fabio Romani over at the Criterion yesterday, and the week's bill at the Bijou is *Two Little Vagrants*, with *Just Before Dawn* to follow. In this sequence, Ten and Costs should be the next item on the card.

Up at Hopkins' this week the stock is giving a revival of *Jim the Penman*.

I have a letter from our old friend, Charlie De Garmo, exposition promoter, now billed as Dr. De Garmo Grey, with a Paris address—Rue Scribe. He writes of Col. J. T. Wood, who recently died at Hot Springs, Ark., where the versatile Doctor now is, and, like many others, he confuses him with the late Col. J. H. Wood, the famous museum man. He says the Colonel often referred to his lamented friend, the late Tony Denier. I read the letter to Tony the other day, and he said he had not departed this life yet and was still able to jump through a trap.

Over in the Greek settlement the other night they gave a Greek play, and I append the cast, which is a wonder. I imagine that the scenes are laid in Minneapolis and Cassopolis:

Odyssaeus	Demetrius Manusos
Telamachus	Soterius Georgiades
Athena	Panagiotis Lambros
Ledaeanus	Soterius Georgiades
Helenus	Vasilios Zeros
Clytemnestra	Demetrius Gianacopoulos
Echeneus	Georgios Andronopoulos
Euryalus	Candaxopoulos
Amphialus	Herakles Athanasiopoulos
Elatreus	Vasilios Georgopoulos
Penelope	Manolis Anargyros
Ariadne	Amalia Mastro-Valerio
Circe	Manolis Marous
Arete	Helen Tsoromokos
Nausicaa	

The entertainment will not be taken on the road, as it would not pay to expend excess baggage on the names.

We are still enjoying delightful Spring weather, and the only skates to be used are those which may be rented at the bar.

Biff Hall.

## BOSTON.

### Mary Sanders' Stellar Debut—News of the Week Down East.

(Special to *The Mirror*.)

BOSTON, Jan. 22.

Mary Sanders made her debut as a star at the Tremont to-night, and that was easily the theatrical event of the day in town. I do not recall a case where stellar success has been more richly deserved than by Miss Sanders. A little more than two years ago she came here comparatively unknown to Boston audiences, but in the time which has passed she has achieved a popularity that is remarkable. By hard, artistic work at the Castle Square she has made her position secure, and her debut as a star is the natural and logical step. Here's hoping that Mary Sanders' course at the head of her own company may be as successful as was the opening performance to-night, when Harry P. Mawson's version of Little Nell and the Marchioness was given, with the following cast:

Mr. Richard Swiveller	Max Fleman
Grandfather Trent	John Jack
Fred Trout	Harold Hartnell
Mr. Garland	William Seymour
Daniel Quillip	P. Aug. Anderson
Sampson Brass	Charles Stanley
Kit Nubbles	Antry Hartistic
Short Trotters	H. J. Holliday
Tom Codlin	Anthony Beattie
Landlady	L. D. Blondell
Tom Scott	Stephen Sherlock
Constable	L. D. Blondell
Sally Brass	Anne Caverly
Mrs. Quillip	Mary Mackenzie
Mrs. George	Mollie Nevel
Little Nell, and the Marchioness	Lily Elbridge
	Mary Sanders

Mary Sanders seems to have wrapped Lotta's mantle pretty securely about her diminutive shoulders, and she showed her versatility with excellent effect, while the reception was one of great enthusiasm. Anne Caverly gave a performance of Sally Brass that would have delighted the soul of Dickens, and made one of the hits of the production. P. Augustus Anderson proved a capital Quillip, and Max Figman's Dick Swiveller was equally effective. To the regular patrons of the Tremont, one of the marked features was the reappearance on the stage of William Seymour, who staged the production so admirably, and who played Mr. Garland with excellent taste.

The event of the day next in importance was a negative one, for it did not occur. Little Red Riding Hood did so well here at Christmas time that a return engagement at the Park was booked, and there was every prospect of another success here, but difficulties arose in New York. So the engagement was canceled at half-past the eleventh hour, and the house was dark to-night, and will continue so until Jan. 25, when Daniel Sully will appear in *The Parish Priest*.

Around New York in Eighty Minutes packed the Boston to-night with a curious audience, attracted by the possibility of seeing Sharkey and Jeffries on one stage. The Japanese players sat for two more matinees, and will play *The Merchant of Venice* in Japanese for the first time.

At the Castle Square, the Great Diamond Robbery has another revival, but with several changes of cast from the original performance here. For instance, Lillian Lawrence takes a well earned vacation, and her original character is played by Alberta Gallatin, who has been specially engaged. Nina Morris hides her charms in Janauschek's old character. Mother Rosenbaum, last played here by Lizzie Morgan, and Leonora Bradley appears in Mrs. Yeannans' old part.

George W. Monroe, in Mrs. B. O'Shaughnessy, drew a large audience to the Grand Opera House this evening, and promises to have a good week.

The Princess Chic came in for universal commendation, and is doing very well at the Columbia. Louise Hemmer's hit has been one of the marked features of the opera.

Mrs. Leslie's Carter engagement in *Zaza* ends at the Hollis this week, and an extra matinee has been added.

This is the final week of the engagement of The Rogers Brothers in Wall Street at the museum.

On the Wabash is the melodrama of the week at the Bowdoin Square with the stock.

The Ticket of Leave Man emerges from obscurity for a week's revival at the Grand, with Lorimer Johnstone as Bob Brierly and Mildred Hyland as May Edwards.

Mrs. Fiske's engagement at the Tremont ended in the same triumphant manner that it began, and Becky Sharp will be remembered as the most artistic feature of the season. It was certainly the most prosperous engagement that the Tremont has had this season, and the long line at the box-office told in practical manner the story of the substantial success that Mrs. Fiske has made.

Sag Harbor closed its four months' run at the Park with the S. R. O. sign out on the sidewalk. James A. Herne will make a brief tour of New England before going to New York.

William Courtleigh's Castle Square friends are preparing to give him a great reception when he comes to the Hollis with W. H. Crane.

The Bells of Haslemere is in rehearsal at the Castle Square.

George A. Schiller delighted his Boston friends when he called upon them last week in the little interval between the arrival of *The Belle of New York* and the opening at the Casino. George is enthusiastic about London, but I noticed that the first thing that he ordered when he got into a restaurant here was a plate of baked beans, so it is evident that hobnobbing with royalty has not made him disloyal.

E. N. Catlin has composed a new overture for Little Nell and the Marchioness, out of compliment to Mary Sanders.

Gertrude Bennett made a decided social success with her recital at the Tuilleries last week, and her selections were splendidly received by a brilliant audience. Mrs. James Washington Bartlett (Caroline Gonner Clarke) gave a reception in honor of Miss Bennett and her mother, Mme. Schiller.

Children of the Ghetto will be seen at the Boston, April 9.

Sets for the coming Cadet week and brough gilded prices. The premiums ranged higher than ever before, and the prospects are that the final extravaganza will be the most successful of the whole series. A professional matinee will be given the week before the

production, and the actors in town that week will be lucky.

Maude Odell had a busy week while here with James O'Neill, for all her local friends wanted to entertain her, and she had more invitations than she could possibly accept. An especially brilliant occasion was the "at home" given in her honor by Mrs. E. H. Crosby, wife of the dramatic editor of the *Post*. A particularly pleasant tribute to Miss Odell was the gift of a bouquet from the stage children at the Dorothea Dix Home.

The Master Builder will be given at the Tremont to-morrow afternoon.

Burton Holmes will open his third annual series of travel lectures in Music Hall next week.

Wadsworth Harris gave a recital at Lasell Seminary, Auburndale, last week.

March 22 has been selected as the date for the coming performances of Goethe's *Iphigenie* at Harvard by Heinrich Conried's German company, from New York.

Julien Edwards returned to New York after seeing the Princess Chic successfully started at the Columbia.

Boyd Putnam is living in Brookline with his mother and sister, and will remain there until March, when Joseph Jefferson resumes his tour.

There were two performances in Boston last week that were of unusual interest. The Utopian Club presented *The Shiddach*, a comedy of Boston Jewish life, with scenes at Crescent Beach and the North End. It was written by Myer Golchan, and as played in Copley Hall made a hit. The Alejandro Salvini Club had a gala night in the Turn Hall Theatre, and the performance of *Il Bandito del Varro* made quite a success with an Italian audience.

The Gay Lord Quex is nowhere near coming to Boston, but the Board of Aldermen have already received a letter from a lady of Melrose protesting against it.

JAY BENTON.

## PHILADELPHIA.

### A Change at the Walnut—Latest Arch Street Plans—New Bills Everywhere.

(Special to *The Mirror*.)

PHILADELPHIA, Jan. 22.

Frank Howe, Jr., of the Walnut Street Theatre, has formed a partnership with Benton S. Bunn. The new firm commenced business Jan. 15. Louis Fleishman, who has been identified with this house for many years, severed his connection on that date. Howe and Bunn claim they have secured a site for a new theatre at Broad and Spruce streets, and will have the house completed by Oct. 1900, and will also branch out as producers, having already secured the dramatic rights to a popular novel.

Frank Daniels, in *The Amer*, inaugurated a two weeks' engagement this evening at the Chestnut Street Opera House to a good house. The music is pleasing and catchy, with costumes and scenery exceedingly elaborate. Norma Kopp, Kate Uart, Margaret York, Helen Redmond, Will Danforth, George Devoll and William Corliss are prominent in the cast. *The Man in the Moon*, Feb. 5.

The Girl in the Barracks, built on lively lines, with Louis Mann and Clara Lipman in the stellar roles, is at the Broad Street Theatre for two weeks. It is well staged and there is a fair supporting company. E. H. Sothern and Virginia Harned, Feb. 5; Annie Russell, Feb. 19.

At the Chestnut Street Theatre, Willie Collier in *Smooth* will fill in this and coming week. He is supported by Louise Allen Collier, Helene Collier, John F. Ward, George W. Parsons and Helen Reimer. The Rogers Brothers in *Wall Street*, Feb. 5.

A Rag Time Reception was enjoyed by a crowded house at the Park Theatre this evening. It has funny situations and pleasing specialties. Gladys Van makes a dainty soubrette, and Gus Pixley, Edith Kingsley, Charles Roach, the De Vualls, Hattie Van Daven, Hanson and Drew, Grace Howard, J. G. Odell, May McCabe, and J. B. Murphy are seen to advantage. Hermann the Great, Jan. 29.

The Park Theatre will be sold at public auction Feb. 15. Manager William J. Gilmore's lease expires Aug. 1.

Why Smith Left Home holds the week at the Walnut Street Theatre. Brandon Douglass, Annie Yearns, Maclyn Arbuckle, Mrs. A. Eberle, M. B. Snyder and Dan Mason are capital. Next week, Andrew Mack.

The Durhan-Sheeler stock company at the Girard Avenue Theatre for week are presenting Camille, with Rose Stahl in title-role and Walter Edwards as Armand. The house is crowded and every one delighted. The Three Musketeers, Jan. 29.

Hyde's Comedians are playing their second engagement this season at Gilmore's Auditorium to crowded houses. Helene Mora is the chief feature. James and Bonnie Thornton, Dunn and Jerome, Al. Leech and the Three Blossoms, the Three Fortuni Brothers, and Galetti's monkeys complete an unsurpassed bill. *A Stranger in a Strange Land*, Jan. 29; *Hello, Bill*, Feb. 12.

A Cavalier of France received its first local production at Forepaugh's Theatre, being cast with the full strength of the stock company, headed by George Learock, John J. Farrell and Carrie Radcliffe. Next week, *The Man from the West*.

The King of the Opium Ring opened to a packed house this evening at the National Theatre. *The King of Rogues*, Jan. 29.

The Standard Theatre, under the new management of William J. Gallagher, is doing a prosperous business. The Three Musketeers, by the stock company, introduces Mortimer Snow, Charlotte Tittel, Augustus Balfour, John W. Bean, F. C. Stein, Beatrice Ingram, Carrie Thatcher, Del De Lewis, Leigh McDowell and H. Prince. Between the acts there are specialties by Fern and Smith, the Grant Sisters, and Cotton's donkeys. *Harbor Lights*, next week.

The White Slave is at the People's Theatre. Next week, Faust.

Dumont's Minstrels have an excellent bill this week at their popular Eleventh Street Opera House. William Henry Rice plays a special engagement, appearing in a new burlesque, *The Sing-In-Girl*. Hughey Dougherty is a great card.

Lillian Burkhart in *A Deal on Change* is the headliner this week at the Grand Opera House. The other features are Camilla Urso, Hall and Staley, the Mortons, Wormwood's dogs and monkeys, Seymour and Dupree, Lawrence and Harrington, Jordan and Welch, Arthur Righy, the Gaspard Brothers, and Stewart and Gillen. Business large. Fritz Scheel and his symphony orchestra, Jan. 29, in addition to the vaudeville bill.

The Girl with the Auburn Hair is in her fourth week at Keith's Theatre and continues

HELEN MacGREGOR.



ness-manager, has compiled *The Mansfield Encyclopedia*, covering the actor's career since his first great success, at the Union Square, as Baron Chevrial in *A Parisian Romance*, Jan. 10, 1883.

Burton Holmes will conclude his illustrated lecture course at the Columbia to-morrow afternoon.

Robert Downing's School of Acting and Oratory, recently established at the Lafayette Square, is prospering at present beyond Mr. Downing's expectations. JOHN T. WARDE.

#### ST. LOUIS.

**What the Theatres Offer—Castle Square Company's Hit—Comment and Gossip.**

(Special to *The Mirror*.)

ST. LOUIS, Jan. 22.

The Castle Square Opera company goes merrily on from week to week winning new laurels, and many dollars, with every performance. Nothing in the musical repertoire seems impossible for this versatile company. Romeo and Juliet was the offering for this evening, with the following cast: Romeo, Miro Delmotta; Mercutio, Harry Luckstone; The Prince, W. F. Starr; Capulet, Homer Lind; Tybalt, Clinton Elder; Friar, W. H. Clark; Juliet, Yvonne de Treville; Stephane, Bernice Holmes. Barron Berthold, who makes his first appearance here this season, will alternate as Romeo during the week, and Adeleine Norwood, who sang here in the early part of the season, returns from New York to alternate as Juliet. Mignon next week.

A great many of our people were not specially well pleased with *The Song of the Sword*, which E. H. Southern and Virginia Harned gave us at the Olympic last week. These stars opened their second and last week this evening in *The Sunken Bell*, which will run during the first half of the week. On Thursday evening, and for the rest of the week, The King's Musketeer will be put on. Next week Jefferson De Angelis.

Blanche Walsh and Melbourne MacDowell opened their week's engagement at the Century Sunday night in Gismonda. They will also give us *La Tosca*, Cleopatra and Fedora during the week. At the White Horse Tavern is the underline.

The Columbia offers another good bill this week. Cressy and Dayne present their rural comedy, *Grasping an Opportunity*; Agnes Herndon, supported by Albert E. Andrus and Cortland Auburn, appear in *A Game of Tickle-Tockle*. Other features are Blockson and Burns, Annie Hart, the Cosmopolitan Trio, James H. Cullen, Gypzene and Roma, Tom Hefron, and the Kinodrome. The headliners for next week are Mr. and Mrs. Mark Murphy, Lillie Western, Loney Haskell, and Lieb, Seerle and Lieb.

Courted into Court, with Billy S. Clifford, Maud Huth, Oscar Dane, Isaac Devine and May Olinger in the cast, opened at the Grand for a week's stay, on Sunday. Next week, A Trip to Chinatown.

The Hopkins bill this week has a local flavor. The Stock company are giving *In Missouri*, which was written by Augustus Thomas, a native of St. Louis, the scene of which occurs in Pike county, a short distance from this city. Among the vaudeville entertainers are the Century Comedy 4, Clayto and Clarice, and Dan Allman, all St. Louis artists, who have made a success in the Eastern vaudeville houses. George Felix and Lydia Barry are the top-liners of this week's specialty bill. Next week The Power of the Press, and vaudeville.

Just Before Dawn is pleasing Haylin presents this week. Devil's Island follows.

Harry Morris' Twentieth Century Maids are playing a return engagement at the Standard. Next week, Rice and Barton's Gaiety company.

Ex-Gov. "Bob" Taylor of Tennessee gave his lecture, "Love, Laughter and Song," at the Fourteenth Street Theatre, Saturday night, for the benefit of Missouri Division of the T. P. A. He had a large and appreciative audience.

Maud Lillian Berri quite agreeably surprised her St. Louis admirers by her singing of Lucia during the past week at Music Hall. She has been heard in many light operas during last Summer's season at Uhlrig's Cave, and during her present engagement with the Castle Square company, but this is the first really difficult role she has attempted here; her singing of the aria of the first act, and in the famous sextette, was brilliant. The ovations Miss Berri received from the large audiences of Tuesday, Wednesday and Friday nights seldom have been equaled in this city. She left Sunday to join the Chicago branch of the company for two weeks.

Oscar Dane, known off the stage as Oscar Messing, who is a member of the Courted Into Court Company appearing at the Grand this week, is a son of Rev. H. J. Messing of this city.

J. J. Murdock, manager of the Masonic Temple Roof-Garden, Chicago, came in from Philadelphia Thursday morning, and left for Chicago in the evening.

Edward P. Temple, the efficient stage-manager of the Castle Square Opera company, has gone to New York to superintend the staging of *A Bassoon Porto*, at the American. A. W. F. McCallin, of the New York branch of the company, is filling Mr. Temple's place during his absence.

Manager Gumpertz has engaged Isabelle Eversen as leading woman at the Hopkins Theatre.

Colonel John D. Hopkins, who has been sojourning at Hot Springs for some time, will return to St. Louis this week. He writes Manager Gumpertz that he is much improved in health. J. A. NORTON.

#### BALTIMORE.

**Bills in the Monumental City—Strakosch Opera Company Returns—Items.**

(Special to *The Mirror*.)

BALTIMORE, Jan. 22.

Andrew Mack presented *The Last of the Rohans* at Ford's Grand Opera House this evening. Mr. Mack is seen to advantage in the character of Clifford Rohan, and during the course of the play sings a number of his songs very sweetly. The company supporting Mr. Mack is made up of the following: B. T. Ringgold, Edwin Brandt, George W. Deyo, Ernest C. Warde, James Vincent, W. J. Mason, Thomas E. Jackson, E. H. Aiken, Harry Suter, Josephine Lovett, Mrs. Samuel Charles, Georgia Olp, and Jennie Satterlee. The Man in the Moon will follow.

The Alice Neilsen Opera company, under the management of Frank L. Perley, presented *The Singing Girl*, at the Academy of Music. Miss Neilsen is very attractive in her new opera. The company includes Eugene

Cowles, Richie Ling, Lucile Saunders, Joseph Herbert, Joseph Cawthorne, John Slavin, Jennie Hawley, E. S. Metcalf, Louis Kelso, and Albert McGuckin. The chorus is well drilled and effective, and the scenery and costumes are bright and pretty. The Fortune Teller will be given on Saturday evening. John Drew will follow in *The Tyranny of Tears*.

The Girl I Left Behind Me is the bill at the Lyceum Theatre this week, where it receives a capital production by the Lyceum Theatre Stock company. The character of Lieutenant Hawkesworth is well handled by Robert T. Haines. Charles B. Welles, as Lieutenant Barlow, and John W. Albaugh, Jr., as Private Jones, are both very clever. Sarah Truax makes a charming Kate, while the others in the cast are up to the mark. Mrs. Fiske will present *Becky Sharp* at the Lyceum on Jan. 29.

After a successful week in Washington, the Strakosch Opera company has returned to the Music Hall, where they were held to-night in *The Mikado*. A satisfactory performance was given. John Dewey, a new member of the company, was the Mikado, and made an excellent impression. Clara Lane appeared as Yum-Yum, and sang the role delightfully. J. K. Murray was amusing as Pish-Tish, as was Fred Frear as Koko. All of the other parts were well sung and admirably acted, while the chorus was as effective as in the former operas produced. Manager Strakosch has provided new and pretty scenery. Thursday next will mark the company's seventy-fifth performance, on which occasion souvenirs will be presented to the ladies. The week of Jan. 29 will be devoted to the presentation of several operas, in which the company has already scored a success.

The Bowery After Dark is the attraction at the Holliday Street Theatre, presented by a competent company. The Evil Eye next week.

The Zoo, under the direction of Manager Frank C. Bostock, has become a society fad, and large parties attend nightly. The attractions at the Zoo are many and varied, and some marvelous exhibitions are given of animal training.

During the engagement of Mrs. Fiske at the Lyceum Theatre the stock company will go South, appearing in *Too Much Johnson* and *Charley's Aunt*.

Sousa's Band, under the management of Charles E. Ford, will give a farewell concert at the Music Hall Feb. 1.

Ethel Barrymore scored a great success in *His Excellency the Governor*, at Ford's last week.

HAROLD RUTLEDGE.

#### CINCINNATI.

**Wilson to Revive Ermine Again—The Nominee—Other Bills.**

(Special to *The Mirror*.)

CINCINNATI, Jan. 22.

Francis Wilson and his opera company began an engagement at the Grand to-night in *Cyrano de Bergerac*. A revival of *Ermine* will be made on Thursday night and for the rest of the week. Pauline Hall has been specially engaged for her old part of *Ermine*. Lulu Glaser is to be Javotte, Jennie Weathersby the Duchess, and William Broderick, Ravana. Sporting Life is underlined.

The Pike company has a double bill this week, presenting *The Nominee*, preceded by *In Honor Bound*. The company continues its excellent work. The attendance is always large.

Secret Service is given at the Walnut this week.

The Katzenjammer Kids is the bill at Heuck's the current week, where it opened Sunday afternoon before an audience that roared with laughter. Edward and Libbie Blondell were seen as the "kids," and they had the assistance of Leonora Wilson, Mudge and Morton, Gorman and West, Day and Vestrail, Mlle. Bertini, Mamie Morgan, Flossie Hull, Fannie Kirby, May Smith, and Harold Schultz.

The Lyceum is entertaining its patrons this week with *Mistakes Will Happen*. Charles Dickson and Lansing Rowan appear in the leading roles, which they act to perfection. Good business will be done.

Jan. 28 will be the date of the seven hundredth performance of the stock company at the Pike, and it will be observed by the presentation of suitable souvenirs.

Francis Wilson gave a lecture at the Grand yesterday afternoon in the Unity Club course. His subject was "The Eugene Field I Knew."

Paderewski will give a recital at Music Hall on the afternoon of Feb. 6.

Owing to the illness of Walter Clarke Bellows, Fred J. Butler of the Pike company has temporarily assumed the duties of stage director and is responsible for the plays this week.

Niobe was given at the German Theatre last night.

WILLIAM SAMPSON.

#### TOLEDO SUNDAY CASES DISMISSED.

The Pastors' Union of Toledo, O., which has been waging war on Sunday theatrical performances in that city, sustained a defeat on Jan. 18, when a Police Court jury returned a verdict of "Not Guilty" in the cases of two members of the Wicked London company, who had been arrested at the instance of the Union for giving a performance at Burt's Theatre on Sunday, Jan. 15.

The actors were charged with violating a statute of the State of Ohio that prohibits dramatic performances on Sunday. At the trial in the Police Court evidence was introduced that the performance given by the defendants was not "dramatic" but "musical," music having been played during two-thirds of the entertainment, and on this ground the verdict of acquittal was rendered. The Pastors' Union, that guaranteed the costs of the action, will have to pay them.

In consequence of the verdict in the Wicked London case, similar charges against members of A Black Sheep company, that appeared in the Lyceum Theatre on the same day, and against Manager Frank Burt, of Burt's and the Lyceum Theatres, were dismissed. The Pastors' Union has not announced whether or not the crusade will be continued.

#### K. OF L. AGAINST SUNDAY PERFORMANCES.

Representatives of the Knights of Labor, at a meeting held at Albany, N. Y., recently adopted a resolution against the giving of Sunday theatrical performances, unless the employees were paid extra for their services.

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TROY, N. Y., Jan. 15, 1906.

Old Si Stebbins produced by Wallace and Gilmore's company, played three days at the Gridiron to the capacity, and was indorsed by the press and public.

S. M. HICKORY, Manager. \*

#### TO HANNAH MAY INGHAM.

The sun still shines, the stars still keep their courses;  
And sight and sound, and toll and tears go on,  
And love and laughter linger; Nature's forces,  
A soul so suddenly from earth to heaven,  
So swiftly called of God, we think on her  
And wonder if the glories He has given  
Can still remain the things we thought they  
were.

How can we justice find in her affliction:  
How reconcile that shattered life with love  
And care divine, and cling to the conviction  
Omnipotence, not Fate, presides above?—  
Ah, she has taught us how. In her pure living,  
And in departing, she obeyed his call,  
Who came from God to say the highest giving  
Is his who gives his friends his life and all.

We saw her help each hand she clasped; her  
spirit.

We saw spread spells of peace where'er she  
went;

We saw that, deaf to flattery and merit,  
For love and duty all her life was spent.

Her memory shall keep us from forgetting  
A truth the world sweeps ever from our hearts,

That earth is but the stage, the scene, the setting  
Where noble souls prepare for heavenly parts.

"Hark, hark, my soul, far o'er the fields of  
glory

Angelic songs are swelling." Lo, the blest  
Hear from her lips anew the old sweet story—

The story of love's labors crowned with rest.

The sun still shines, the stars still keep their  
courses;

Still faith and hope abide to let us know

That God still reigns o'er world and spirit  
forces.

She has but gone to Him, as we shall go.

FRANK P. BIXON.

#### SERMON BY DR. PETERS.

The fourth regular service of the Actors' Church Alliance was held last Sunday night at the Bloomingdale Reformed Church. The Rev. Dr. Madison C. Peters preached upon the subject of "The Church and the Theatre." He began his discourse with an interesting account of the earliest drama, and traced down to the present time the relation of the church and the stage. Coming to the condition of the theatre to-day, Dr. Peters said that its debasement is entirely the fault of the public. "In nothing," said he, "do Americans show so much bad taste as in their endorsement of players and plays." Continuing, he praised playwrights and all those connected with the theatre for their respect for the church, shown by the fact that the failings of individual clergymen are never used as capital, in the drama, to ridicule religion. He denounced the shamelessness and silliness of a certain class of modern plays, and besought his hearers to uphold only the drama of truth and purity.

#### COMING STUDENTS' MATINEE.

The pupils of the Stanhope-Wheatcroft Dramatic School will appear in public for the first time this season, on the afternoon of Jan. 25, at the Madison Square Theatre. Four new one-act plays will be presented, in which thirty-three of the students will have speaking parts. The incidental vocal music, of which there is a great deal in at least one of the plays, will be performed by a chorus of the students under the direction of Albert Gerard-Thiers, who has charge of the department of music in the school. The plays to be presented are *The Guests of Honor*, by Carrie V. Schuellermann; *A Juliet of the People*, by Willis Steele; *At the Hearth*, by Harvey Palmer, and *The Mikado's Message*, by W. B. Hardin. Handsome souvenirs have been prepared for distribution upon the occasion.

#### SONG RECITAL.

A song recital by Mrs. Grenville Snelling, given yesterday afternoon at Mendelssohn Hall, was well attended. Mrs. Snelling's readings were artistic and fully merited the hearty applause bestowed upon them by those present. Georges Longy, of the Boston Symphony Orchestra, who assisted during the afternoon, proved to be a complete master of his instrument, the oboe.

#### CUES

From Chicago recently a member of The City of New York company sent the information that the managers of that melodrama were having it rewritten, and would send it out under the title of *A Gold Brick*. The play is not being rewritten, and W. M. Wilkison and those associated with him have no intention to rechristen the play in the manner described.

Jobyna Howland will play Queen Flavin in *Rupert of Hentzau* with James K. Hackett's company in Brooklyn next week.

Durban and Sheeler have purchased, through J. J. Spies, the rights to *Ranch 10* from George W. Lothrop.

The tour of Children of the Ghetto has been booked solid to April. The play is meeting with success on the road.

J. Frank Burke, featured with the Elroy Stock company, was made an Elk at Pittston, Pa., Jan. 7.

London *Table Talk*, of Jan. 6, contains an interesting interview with Jessie Mackaye, of De Wolf Hopper's company, who has won great popularity in the British metropolis.

A member of McCarthy's Mishaps company sent a report, which appeared last week in *THE MIRROR*, announcing the marriage of Barney Ferguson and Virginia Knight Logan. No such event took place, it now develops. Miss Logan herself denying the story in toto in a dispatch from Denver, Col.

Copyright performances of *The Greatest Thing in the World*, and *Sag Harbor*, were given in London on Jan. 5.

Mrs. James Lewis is visiting Mr. and Mrs. John B. Schoeffel, in Boston.

Emilie Melville celebrated her birthday, on Jan. 19, by a luncheon at her hotel in Syracuse, N. Y. A few friends were invited, each bringing a little gift to the hostess.

J. Fred Miller and Frank A. Dailey have received the new play, *A Sinful Woman*, in which they will star next season.

Mrs. Fiske's engagement at the Tremont Theatre in Boston closed on Saturday night. The receipts for the matinee and evening performances of *Becky Sharp* on that day were more than \$4,000. Throughout the engagement the theatre was crowded, and the gross receipts for the three weeks are the largest recorded in Boston—with the single exception of the recent Irving engagement—in several seasons. Mrs. Fiske is filling an engagement this week at the Lafayette Square Opera House in Washington.

#### JAMES YOUNG'S LORD BYRON.



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[ESTABLISHED JAN. 4, 1879.]

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## A GREAT NEWSPAPER.

COMBINING an eternal alertness as to news, rare judgment as to topics, and its traditional enterprise of discovery, the *Herald* easily maintains its place in spite of the mutations of metropolitan journalism. It always goes its esteemed contemporaries one better. If the *Journal* should interview some distinguished lunatic on the possibilities for an early Spring, the *Herald* no doubt would invade an asylum and interview its inmates on every topic of public moment. Aside from its advantage as the original in a journalism that by some envious and malicious contemporaries has been painted with the color of their own bile, the *Herald* enjoys a habitation characteristic of everything that has made it great. Its building bristles with features that both introduce and supplement its purely journalistic triumphs. The owl, popularly regarded as the wisest of birds, is the type also of newspaper wisdom, and many effigies of this nocturnal and raptorial creature, made of brass, with eyes of electricity, turn their triangular facial discs unblinkingly upon Sixth Avenue, Broadway and Herald Square from the roof margins of the palace that houses this great journal, a constant satisfaction to the curiosity of the passing throng that every minute contribute gazers into the mysterious precincts of the *Herald* press-room, which is adequately protected by plate glass. It is true that sometimes no presses are running there, but for the convenience of an ever-waiting crowd lunch wagons, named for the nocturnal bird that symbolizes so much in this vicinity, perch invitingly upon the southern countenance of the *Herald* building. At certain hours the spectacular *Herald* clock, the large and resonant bell of which is menaced by gigantic figures of mechanics in bronze polising sledges, strikes for the delectation of still another crowd with upturned faces. The critical observer of this mechanical marvel will note that no matter what the time of day may be, these sledges, controlled by ingenious machinery, never come within eighteen inches of the bell, which strikes nevertheless. This marvel is no doubt meant to typify the hammers employed on the editorial page of the *Herald*. Neither do they ever come within eighteen inches of their subjects. But enough of the purely museum features of a great institution.

One thing about the *Herald* that excites admiration is its consistency—its persistency in policies that have commended themselves to its infallible judgment. Such a journal is feared, although it may be popular, and its public beneficences naturally are as noteworthy as its private income must be great. From time to time hue and cry has been raised against the revelations borne on the face of its "personal" columns. But this department of the *Herald* has a sociological value that none but the student may appreciate, and it contributes to the romance of metropolitan life no less

notably than its income contributes to the princely revenue of the *Herald*, of which so much is disbursed among philanthropies abroad. It is true that if one were to become hypercritical defects might be discovered in the *Herald*. But there is no perfect institution, whether great or small, and telescope users inform us that there are even spots on the sun.

All this leads to recognition of one of the *Herald*'s latest and greatest discoveries, from which the gayety of nations may not be accelerated, but from which the sum of human wisdom surely is bound to be greatly augmented. It is true that the *Herald*, among its other and numerous human benefactions, discovered STANLEY after STANLEY had discovered himself, and that STANLEY has since somewhat declined as discoverer and a notability. But the distinguished person whose great vocation is the theatre, and whose manifold avocations note but the *Herald* even suspected so late as last Saturday, is not destined to suffer any such desuetude. On Saturday, to be brief, the *Herald* prefaced an elaborate review of the literary field, in which review "Kegan Paul's Memories," "Shakespeare the Man," "The World's Orators," "A Sphere of Influence," and "Two Handsome Illustrated Works" were among the topics, with a double-columned and double-leaded series of quotations from CHARLES FROHMAN as an authority on "The Literary Outlook in Publishing Circles of Europe and America." Everybody will recognize the importance of this. But many persons who order their lives according to the *Herald* were disappointed—and in some cases left in carking doubt—as to what Mr. FROHMAN thinks about "Countess Schimmelmann's Promise to Investigate the Story of a Sing Sing Convict," "The Latest Library Gift by Carnegie," "The City's Postal Needs," "The Effects of Present Weather on Growing Grain," "The Sun's Rays to Supplant Electricity," "Lakewood's Pooh Bah," "Archbishop Keane's Fear of Agnosticism," "The Unitarians' Reply to Dr. Brightton," "How the Tunnel will be Built," "The Operation of Gastrectomy Upon Mr. Selig," and other subjects of great interest which were chronicled in the *Herald* on Sunday and Monday without giving Mr. FROHMAN's ideas as to them.

The *Herald* has some great purpose in omitting Mr. FROHMAN's views as to a thousand things in which he is expertly interested, as the public well knows, and as to which the public will not be satisfied until he has pronounced upon them. Some years ago, in the interest of fond mothers who could not keep their children in after dark, the *Herald* let the animals out of the Central Park "zoo" for a day. It is notorious that the youth of New York are out late at night nowadays. As the *Herald*'s curfew cannot be heard a great distance from Herald Square, perhaps the *Herald*, which in due time may be expected to resume Mr. FROHMAN's comments on various subjects, is quietly monkeying with the inclosures of the new "zoo" in the Bronx Park, intending to repeat its animal delivery in the interest of the future of the growing metropolitan generation, for whom no "Boogie Man" has a terror, and whose timely presence indoors may be secured only from fear of the wild and carnivorous collection whose liberation would add another to the *Herald*'s unparalleled list of enterprises.

## AN ORIGINAL CLERGYMAN.

ACCORDING to an Ohio newspaper, there was a strange competition with a novel sequel in the town of De Graff, in that State, recently.

A revivalist was holding "protracted meetings," and the town was duly excited, when a modest dramatic company with a melodrama based on naval heroism appeared upon the scene and began to give exhibitions at 10-20-30. The revivalist charged no admission fee, and the temper of the population was such that he drew audiences while the melodrama played to empty benches. The dramatic company was stranded. Then the revivalist came forward and did a thing that not only made him more popular with the townspeople, but also won the admiration and esteem of the dramatic company. From his pulpit he stated the misfortune of his competitors for public favor and called for contributions to assist them in their need. He raised money enough to give each member of the company \$12, with which obligations were canceled and the company left town.

There are persons, no doubt, who will say that this clergyman was in a measure inspired by selfishness, and that his action was designed to increase his already great popularity in De Graff. But there are many other persons—and among them may be counted the actors assisted by him—who will give this revivalist unqualified credit for doing a good deed in an original way.

## PERSONAL.



SEVERSON.—Above is a portrait of Charlotte Severson, who opened the season as Lady Desborough in The Sporting Duchess and is now playing Vivian D'Arville, the part formerly assumed by Emily Rigl.

PELL.—Arthur C. Pell has come into \$40,000 from a family estate that has been in litigation for ten years. Mr. Pell will spend some time in Florida, and will visit the Paris Exposition next summer. He will resume his work as a musical director next Fall.

JANAUSCHEK.—Madame Janauschek appeared last week at a tea given by the Republican Woman's Union in Brooklyn, and recited "The Charge of the Light Brigade."

PROBERT.—George S. Probert, who has followed Harry Woodruff in a number of light comedy roles, has succeeded Cyril Scott as Jack Thordyke in A Stranger in a Strange Land, that comes to the Grand Opera House Jan. 22.

MANNERING.—Mary Mannering will make her stellar debut next season.

CRANE.—William H. Crane has accepted R. and M. W. Hitchcock's dramatization of "David Harum," which he will produce on April 9.

TABER.—Robert Taber will soon present at the London Adelphi a new romantic play, Bonnie Dundee, by Laurence Irving. Lena Ashwell will be the leading lady.

MANSFIELD.—Richard Mansfield has announced that, in addition to a revival of Henry V., he contemplates producing next season Herman Merivale's play, Don Juan, which Martin Harvey means to present in London.

ALTER.—Lottie Alter joined Mile. Fifi at St. Louis on Jan. 14, scoring a pronounced success in the title-role with only one rehearsal.

IRVING.—Sir Henry Irving's American tour has been extended for about six weeks beyond the time originally scheduled. He will remain in America, therefore, until the latter part of May, opening at the London Lyceum in June.

BONIFACE.—George C. Boniface, Jr., under management of Broadhurst Brothers, will be featured in a new tour of The Man from Mexico, playing the role of Benjamin Fitzhugh, originated by Willie Collier.

WARDE.—Frederick Warde has recently accepted from Verna Woods, a Californian author, a play entitled Horatius, based on the legend made famous in Macaulay's poem. He hopes to add it to his repertoire next season, if not this. Mr. Warde now has in rehearsal a new comedy-drama, The Duke's Jester, by Espy Williams.

LORTUS.—Kitty Loftus will appear at the London Lyceum as Puck in A Midsummer Night's Dream, and as Maria in Twelfth Night, during F. R. Benson's series of Shakespearean revivals.

MILLER.—Joaquin Miller is ill at his home near Oakland, Cal. It is feared that pneumonia may result from a severe cold.

BINGHAM.—Mr. and Mrs. Lloyd H. Bingham were the guests of friends in Durham, N.C., last week.

NETHERSOLE.—Oiga Nethersole, suffering from a severe cold, was too ill to leave Washington in time to open at Wallack's yesterday. Her appearance in Sapho was postponed, therefore, until this (Tuesday) evening, when, it is hoped, she may be able to play.

MELBA.—Nellie Melba was decorated on Friday in Vienna by the Emperor Franz Joseph. Her appearances in Vienna have been among the most remarkable operatic triumphs in the history of the Austrian capital.

GRISCOM.—Arthur Grissom, whose clever songs and verses are familiar to players everywhere, has returned to New York, and has accepted the editorship of the new monthly, *The Smart Set*.

THANHAUSER.—Edwin Thanhauser and Gertie Homans will be married on Feb. 8 at the home of Miss Homans' mother in Brooklyn, N.Y.

VALLENTINE.—B. B. Valentine is the author of the comedietta, now being done at Keith's by Minnie Seligman, In Paradise, which is a condensed version of the play of the same name, recently produced at the Bijou. The three-act version was booked for production last evening by the Frawley company in San Francisco.

GOLDEN.—Grace Golden was notably successful in Chicago in the operas of Faust and Mignon, with the Castle Square Opera company.

## THE THEATRICAL TRUST.

## Some Praise That Is Dangerous.

Lyman B. Glover, in *Chicago Times-Herald*. Certain New York newspapers, for reasons best known to themselves, have formed the habit of blindly supporting and commanding everything directed by the syndicate and violently assailing all independent undertakings.

This practice, whatever its inspiring cause may be, has so degraded criticism in New York that most of it is justly considered beneath contempt and no longer possesses any influence either in that city or throughout the country.

If such servility as this, which defeats its own purposes, is agreeable to Mr. Frohman and to the syndicate, their wisdom is neither all wool nor a yard wide. It would be far more advantageous to them if these noisy curs, who whine at their heels and bark at other people who undertake to compete with them, were taught to keep quiet. Insulting the readers of a newspaper with unfair and lying statements is not only unwise but exceedingly dangerous. Confidence once destroyed is not easily restored, and when readers observe that only those productions made by a certain coterie are praised through thick and thin, whether good or bad, they cannot fail to feel a contempt not only for the critic but for the newspaper that permits itself to be the medium of such wretched servility. This sentiment reacts upon the producer, and if Mr. Frohman and his associates are wise they will put a stop to such practices before they stir up a spirit of opposition which it will be exceedingly difficult to exorcise.

The love of fair play is very deeply implanted in the American heart, and, while a syndicate may have the right to control as many theatres as possible, the public will certainly resent any form of dictation the purpose of which is to silence or injure all stars and companies that will not pay tribute to the trust. This is the danger line, and, while the trust is able to override it in New York owing to the unaccountable servility of the newspapers, the rest of the country is independently and unalterably opposed to such tactics.

## A Clear Exposition.

The St. Paul Pioneer Press, Dec. 31.

Probably none of the organizations of the "octopus" species has been more talked about and with vaguer notions on the part of the talker than the theatrical syndicate. All kinds of evils have been laid at its door; yet not one person in a hundred outside the dramatic profession probably knows just what he means when he mentions it or how far it is actually responsible for the things attributed to it. In the initial number of the new magazine called the *International Monthly*, Mr. Norman Hapgood, the dramatic critic and popular writer on theatrical subjects, has written a clear and seemingly a fair exposition of the methods adopted by this organization. It may be recommended to any one who has hitherto been in the dark on the subject, excepting as to the mere fact of the existence of an organization which controlled the majority of theatres and theatrical attractions, and without the support of which only the most eminent of actors could maintain their standing.

The men most prominently concerned in the syndicate are Frohman, Hayman, Klaw and Erlanger, all of New York, and Nixon and Zimmerman, of Philadelphia. Their first move was to secure control of a sufficient number of theatres along the principal routes of the country, so that the best companies could not afford to take the route without patronizing them. For example, while San Francisco has an independent theatre, few companies, as Mr. Hapgood says, can afford to go to the coast "without playing in such places as Denver, Salt Lake City, Omaha, Toledo, New Orleans, St. Paul, Minneapolis, Kansas City, in all of which towns the leading theatres are under syndicate control." The problem suddenly presented to the leading managers and actors of the country as the syndicate began to take a firm hold was whether they could afford to be independent to the extent of sacrificing a large share of their business annually. A number of them did attempt to hold out. Augustin Daly remained up to his death master of his own theatre, and made no concession to the trust. He made no effort, but he could and did make his own terms, and the trust could not and did not seize his allegiance or his deference. His theatre now, however, has passed into Daniel Frohman's hands, which practically places it at the disposal of the trust. Hermann Conried is also independent. Joseph Jefferson books with both syndicate and non-syndicate houses; James A. Tammie is independent, but suffers from it; Mrs. Fliske is still openly at war with the syndicate. But the other leading actors, who first defied the organization and who fought it heroically for a while, have all succumbed—Francis Wilson, Richard Mansfield, Nat Goodwin, William Crane. In every case it has been a frank yielding to expediency. The best terms were offered, the fairest treatment held out—if they would yield. If not, then they were cut out of certain profitable towns, were hampered in their relations with other companies, and found it difficult to adjust their dates. Everything in the way of artistic opportunity seemed to be on the side of the trust.

It is Mr. Hapgood's opinion, however, that the artistic aspect of the matter is really the most serious. "The power of the combine," he says, "makes for mediocrity in acting as in plays." He cites Annie Russell, one of the finest artists, and needing roles suited to her delicate perception and finished execution. Under Mr. Frohman's management she does not get them, not because he objects to her having them, but simply because the mind and temperament that serve a trust so well is not capable of delicate discrimination in artistic matters. We have Mr. Hapgood's opinion for it that, hampered as Mrs. Fliske has been in engaging a company for the production of Becky Sharp, she has made a better success of it than anybody in the syndicate could have done, because she brought the temper and discernment of the artist to bear on it. Mr. Hapgood credits the syndicate, or at any rate its most prominent member, with absolute honesty and uncommon generosity, and it is probable that these qualities have helped to give vitality to an organization otherwise based on selfish and commercial instincts. Nevertheless he also believes that on the whole the influence of the trust has been unfortunate and that it cannot continue to hold such exclusive sway as is now accorded to it. "The first three acts of the story," he says, "are here given, as much from the inside as is permissible. The remaining two, the decline and fall, may be narrated a few years later." And it is not impossible, too, or so it seems to one on the outside, that in the end the effect of such strong organizations may have taught the independent manager some valuable lessons.

## QUESTIONS ANSWERED.

(No reply by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MANAGER will be forwarded.)

C. G. McC. Pittsburg: Write to the editor of *The Spirit of the Times*, New York city.

E. L. Brooklyn: See reply to M. S. in THE MANAGER, Jan. 13.

M. A. P., Springfield, Mass.: Consult the "Dates Ahead" columns of THE MANAGER.

C. H., Canton, O.: Address the secretary of the Shakespearean Society of New York, New York city.

H. W., New York city: 1. Write to Edward C. White, 1358 Broadway, New York. 2. Apply to the managers.

E. H., Muncie, Ind.: Tom Robertson's David Garrick, an adaptation from the French, was first acted in 1865 at the London Haymarket.

F. E. D.: Contracts usually call for the supply by the local managers only of such scenery, furniture, and properties as may be in the house.

## THE USHER.



The appearance of a new play by Ibsen is always a commanding literary event throughout Europe, and the publication, a few weeks ago, of *When We Dead Awake*, has caused an immense flood of descriptive and analytical criticism to flow through press and magazine channels.

The latest play closes the series of symbolic social studies that began with the *Doll's House*. Its purpose, curiously enough, is to proclaim that without love there is no life. Although sombre in tone, the message that the play gives is one of hope. In it there is no unanswered problem, no room for doubt as to its moral and meaning. In this respect it differs from some of the preceding Ibsen dramas.

As to the stage possibilities of *When We Dead Awake*, it is too early to speak positively yet, with no greater basis of knowledge than critical studies, synopses, and brief extracts afford. But the subject and its treatment very likely will widely interest the great following that Ibsen enjoys among the German, Scandinavian and Italian public, while it will appeal in England chiefly to readers and students of contemporary literature.

The appearance of Judge Dittenhoefer as counsel for the defendants in a recent case brought under the provisions of the copyright law respecting unauthorized and wilful violations of dramatic property rights, was not antagonistic to the amendment he helped to pass, that makes the piracy of a dramatic copyright a misdemeanor.

The case in question was defended by Judge Dittenhoefer, on the ground that according to the evidence the amendment in question did not apply.

The stealers of plays, therefore, can find no comfort in the supposition that Judge Dittenhoefer has been engaged in attacking the law that he had a hand in securing. The celebrated lawyer has participated in every important step that has been taken to establish and protect dramatic rights during the past dozen years.

The success of the benefit for the widow of Hepburn Johns, the dramatic critic, in Chicago, last Thursday, was not only gratifying for the resultant substantial aid afforded its object, but also because of the kindly feeling revealed in the hearty co-operation of journalists and actors.

The affair was ably managed by the Green-room Club, and the receipts, with contributions from several prominent actors, were about \$2,500.

Mr. Johns was a sympathetic critic, as well as a genial comrade, and this performance was a gracious and grateful tribute to his memory, as well as a shining token of the good fellowship and pleasant professional amenities existing in Chicago's journalistic field—a condition, alas, that New York cannot parallel at the present time.

Mr. Jefferson recently set down some brief observations of the contemporary stage for a daily newspaper.

"The stage," he says, "barring the introduction of a few coarse entertainments, is in an excellent condition." He adds that this is a chromo-lithographic age, and actors, necessarily, must be chromo-lithographic, too; there is a demand for degrading plays, therefore degrading plays always will be written and acted; the craving of a theatrical audience for novelty is insatiate, and the degree to which that morbid appetite should be indulged is a matter of argument.

Mr. Jefferson's reference to "a few coarse entertainments" is ingenuous. He has eyes to see and ears to hear; so he must know the real condition that prevails. For a man who paints pictures and who has artistic tastes the use of the "chromo-lithographic" excuse is peculiarly unfortunate. The art gallery flourishes in this country to-day as well as the Sunday supplement; yet, up to date, no artist has abandoned the gallery for the supplement.

There is not only a "demand" for degrading plays, but for many other degrading things. These "demands" cannot be recognized by stage-lovers or good citizens as legitimate.

How can Mr. Jefferson say that the public desire for novelty is insatiate? Has he found it so? Has he acted a new part or produced a new play in twenty-five years?

Mr. Jefferson in the past has said and written some sound thoughts on the subject of his art and his profession; but latterly he seems to be suffering from obliquity of intellectual vision. In his latest views of the theatre of to-day in America, for instance, he refrains carefully from making any reference

to the iniquitous managerial "combine" which he denounced roundly a few seasons ago as being "mimical to the best interests of the dramatic profession."

The Rochester *Union and Advertiser* asserts that the principal situation in the melodrama, *Sporting Life*, is stolen bodily from Conan Doyle's novel, "Rodney Stone." This discovery comes too late to excite much interest, the bloom having disappeared from *Sporting Life*; but if it is true, the authors of the play owe an apology and an explanation to the novelist, to whom they have given no credit for the prize-ring scene and its developments.

My Rochester contemporary, in indignant protest against the alleged plagiarism, brands *Sporting Life*'s authors as "a bold and venturesome pair, as bold as any knights of the road that ever galloped over Hounslow Heath in the good days of old."

The dramatic column of the *Sun* contains so many errors that it is only when a particularly absurd one crops out that it attracts attention.

The *Sun*'s dramatic editor has just been "called down" for a statement that Elsie Leslie, who as a child acted in Editha's Burgher, "went to Australia, retired from the stage to marry a Russian nobleman, and has just obtained a divorce from him in London, where she is to become a vaudeville actress."

Miss Leslie, of course, has done none of these things. She played in Little Lord Fauntleroy and The Prince and the Pauper, went to school, and returned to the stage last season as Lydia Languish in The Rivals with Mr. Jefferson.

## THE SPIRIT OF KINDNESS.\*

The spirit of kindness is the one thing most needed; it seems to me, in this hard, struggling, striving, suffering world. Certain it is that where it exists and makes itself felt, not only does it produce a wonderful effect upon others, but also brings to its possessor a deep and abiding tranquillity of soul. The great lack of it is a sad and lamentable thing.

Why not try to feel kindly toward all with whom we come in contact? Kindly toward their efforts, in whatever direction they tend. If we criticize at all, let us do it in this spirit and with infinite sympathy for failure of any worthy attainment.

It is amazing and distressing to hear people in general comment and pronounce judgment upon others. Harsh, even vindictive, in spirit, with no apparent cause, will be the terms used very often, in discussing the character and doings of others. It is a bad habit and one to be avoided. There is a nobility in silence, when a kind word cannot be spoken. When we find one who possesses and dispenses a kindly feeling toward others; who is slow to judge, then with broad charity, we find one who gets the best out of people around him and the world in general. To sympathize truly, deeply, broadly, is to have suffered greatly, but to have gained much. Suffering throws the gates of the soul ajar and lets in the divine light of sympathy. Let us feel kindly, think kindly, act kindly, and we shall find our natures giving forth a radiance which will be reflected and bring us into the light of happiness.

HANNAH M. INGHAM.

## BROADWAY TO TOKIO POSTPONED.

The production of *Broadway to Tokio* at the New York has again been postponed until this (Tuesday) evening. The elaborate scenic effects and intricate ballets made the second postponement imperative, so that a smooth first performance could be given.

## NOTES OF NEW THEATRES.

The Garrard Opera House, at Lancaster, Ky., which has been under construction for several months, is now completed. Great pains have been taken to make it a well appointed playhouse in every respect. It has balcony and boxes and will be able to seat between 800 and 900. F. B. Fissinger will be the manager.

The management of Clyffeside Park, Ashland, N. Y., begin about Feb. 1 the erection of what they claim will be the finest Summer theatre in the State. Yost and Packard, of Columbus, O., are the architects. The seating capacity will be 1,500. The sides of the building will be of glass, with a broad veranda extending around the entire building. There will be twelve large dressing rooms. The theatre will be complete by May 1.

The new Opera House at Wausau, Wis., was opened on Jan. 8, with Lewis Morrison in *Fredrick the Great*. The theatre was built on the subscription plan by Johnson and Fisher, who have erected several theatres in the West, and is managed by J. B. Arthurs. The theatre is built of brick, with stone trimmings. The entrance is into a lobby decorated in pink, from which open box-office, cloak and smoking rooms, all handsomely furnished. Stairways lead to the balcony and gallery. The auditorium measures 60 x 60 feet, and will seat 850. The chairs are of recent pattern and the floor is richly carpeted. The decorations are of pink. The stage is 40 x 20 feet and 50 feet to rigging loft. The proscenium opening is 30 x 40 feet. There are eleven sets of scenery. The theatre is heated by steam and lighted by gas and electricity.

The new Morgan Grand Opera House, Sharon, Pa., was opened Jan. 5 by The Rounders. The theatre is owned by Leonard S. James W., and Theodore D. Morgan. One enters the house through a corridor that leads to the lobby, whence a door leads to the orchestra circle. The decorations are in cream, old gold, pink and salmon. The carpet is red, the tapestry green. There are eight boxes. The seating capacity is 1,300. The proscenium arch is 34 x 34 feet, and the stage is 57 x 37 feet; to gridiron, 48 feet; to fly gallery, 29 feet; between floors, 44 feet. Steam heat and electricity are used. There are twelve dressing rooms, with stationary washstands and hot and cold water. J. Elmer Grimm is manager.

Citizens of Norwalk, Conn., are planning to erect a building that shall contain a theatre and a hotel. The town is at present without a play-house there in the Spring.

Nichols Brothers, managers of the Opera House at Baker City, Ore., may erect a new play-house there next season.

Marshall, Michigan, will have a new ground floor theatre next season.

\*Readers of *The Mirror* have perused with pleasure a number of articles by Miss Ingham, written for this journal. Her untimely and unexpected death last week makes doubly interesting this article contributed by her to these columns and now first published.

## HONG KONG AND ITS THEATRE.

Max Berol, manager of Konorah, continues his interesting descriptions of Oriental theatres and matters pertaining thereto in the following letter:

The Konorah company has now arrived at Hong Kong, the last port that is made by American steamship lines. How expensive a trip through the Orient is can be estimated from the fact that the theatrical rate from San Francisco to Hong Kong is \$150, and there are only Honolulu, Yokohama, Kobe, Shanghai and Hong Kong where more than a one-night stand can be made. For the right companies Tokio, Nagasaki and Canton are good for a night, if connections can be made, which is difficult, with only one steamer every 10 days. From Hong Kong several side trips may be made to Manila, Bangkok, Siam, and to Saigon, Annam. Eventually Singapore must be reached, on the way to India. From Singapore again side trips to Penang, Rangoon, Mandalay and Moumein are available, while in India, either Madras, Calcutta, or Bombay (via Colombo, Ceylon) are available. The local steamer fares are very high, the sixty-hour trip to Manila costing \$30 gold, and the short trip to Bangkok or Singapore, \$40 gold.

Hong Kong has a population of 6000 to 8000 Europeans, including Portuguese, of whom there are quite a number, but in addition there are always from twenty-five to fifty men-of-war in the harbor, and there is a garrison of nearly 3000. The Theatre Royal, in the City Hall building, is a very fair playhouse, with a capacity of 550, of which 100 is standing room, the parquet having 183 seats in the stalls and 115 in the pit, while the balcony, which is the preferred part of the house, has 143 seats. There are four boxes. The prices range from \$1 for the pit to \$3 for the balcony, but this means Mexican currency, in which \$1 equals 50 cents American money. Soldiers and sailors in uniform are generally admitted to the pit at half price. The stage dimensions of the theatre are: Depth, 38 feet; width, 49 feet; proscenium opening, 29 feet; height to grooves, 16 feet; to first fly gallery, 20 feet; to second fly gallery, 35 feet; to gridiron, 60 feet. The illumination is by gas. The rent is \$75 Mexican a night, including light.

Stage hands are paid 50 cents each; ushers, \$1, and other attaches by special arrangement. The military bands can furnish an orchestra if desired. A license is not required.

The Konorah company played at Hong Kong four nights. Business was good, though not quite equal to that at Shanghai. From here the company will go to Canton for one night, and then to Manila, where Christmas and New Year's will be spent. Konorah was the guest of honor at a reception by the officers of H. M. S. *Barfleur*, on board of the cruiser, and in return, Managers Max and William Berol gave a tiffin (luncheon) to the officers after the closing performance.

## BOOK REVIEWED.

"THE BONDWOMAN," by Marah Ellis Ryan. Published by Rand, McNally & Co., Chicago and New York.

The authoress of "The Bondwoman," Marah Ellis Ryan, is well known to the members of the theatrical profession, and her work in literature is watched with interest by her friends of the stage. Besides many magazine stories, she has published during the past few years "Told in the Hills," "A Pagan of the Alleghanies," and other volumes that had a wide sale. "The Bondwoman" is a story of Paris and of the old South in the picturesque period just before the War of the Rebellion. The picture of the time and of the French and American characters is most skillfully drawn, and the atmosphere of the two countries is shown vividly. The plot of the tale is well conceived and dramatically set forth, and "The Bondwoman" is interesting from beginning to end.

## OLIVE CELESTE MOORE'S DEBUT.

Olive Celeste Moore, a very handsome and talented girl from the Borough of Brooklyn, made her debut as a concert vocalist at Mendelsohn Hall, this city, on January 18, in a Song Recital. She has a very sweet and powerful contralto voice, and was warmly applauded for her very pleasing rendition of several songs, ranging from pretty little waltzes to the most difficult arias. The assisting artists were Hubert Arnold, Theodore Van York, and Hans Kronold. W. R. Chapman and Emile Levy played the accompaniments.

## MUSIC NOTES.

Professor Fanciulli and his Seventy first Regiment Band have been engaged to give concerts at Manhattan Beach next Summer.

The Wagner Nibelung tetralogy will be repeated at the Metropolitan Opera House in February and March.

The Boston Symphony Orchestra, with Mille Orlitzka and Ludwig Breitner as soloists, gave two more concerts at Carnegie Hall last week.

The Columbia University Philharmonic Society gave an enjoyable concert at Mendelsohn Hall on Jan. 19, conducted by Gustav Hinrichs.

The repertoire of the Maurice Gran Opera company at the Metropolitan Opera House last week was as follows: Monday, *Die Walkure*; Wednesday, *Faust*; Friday, *Aida*; Saturday, *Lohengrin*, I. Pagliacci, and *Cavaslieri Rusticana*.

Marie Portin gave an interesting piano recital at the Waldorf-Astoria on Jan. 16. On the same day there were recitals by the Richard Arnold Sextet at Knabe Hall, William Shakespeare and Ethel Newcomb at Mendelsohn Hall, and Henry K. Hadley at the Waldorf-Astoria. Mr. Hadley was assisted by David Bispham, and the programme was made up entirely of his own compositions.

Walter Damrosch lectured about Wagner's *Tristan* and *Isolde* at Sherry's on Jan. 18. Madame Gadski assisting.

Ignace Paderewski gave the last recital of his present visit in this vicinity at Carnegie Hall on Jan. 18.

A recital was given on Jan. 18 by the New York String Quartette, assisted by Mark Hansen, at Knabe Hall.

Franz Schalk, of the Berlin Royal Opera, will go to the Vienna Royal Opera in May as conductor and assistant director.

Madame Gadski, Zelie de Lussan, Anton Van Rooy, Signor Campanari, and M. Saleza were the soloists at the Sunday night concert at the Metropolitan Opera House.

Lillian Nordica and Madame Schumann-Heink have announced a song recital for Feb. 1 at Carnegie Hall.

## PLAYS COPYRIGHTED.

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BUCKY SHARP. By Langdon Mitchell.  
AN OLD RECORD. By Anna Gertrude O'Ryan.  
THE REALITY. By D. Houston Beddoe.  
UNCLE TOM'S CABIN UP TO DATE. By Frederic Warren Donahue.  
FINNIGAN'S DEAD. By James D. Flynn.

## GOSSIP OF THE TOWN.



The announcement is made that Victory Bateman and Harry Mestayer are to be married in about four weeks. Mr. Mestayer is a son of Charles Mestayer. He has been with A Trip to Chinatown this season, and is a young comedian of unusual promise.

The Lancaster apartment house, at Broadway and 106th Street, containing a unique private theatre, was sold last week for \$275,000.

The indoor portion of the ceremonies connected with the presentation of the Stilson Hutchins statue of Daniel Webster were held in the Lafayette Opera House, Washington, on Jan. 18.

The melodrama, *The Web of Fate*, was presented to Mamie Sheridan Wolford by her brother-in-law, Augustus Wolford, at Yonkers, N. Y., on Jan. 13, as a birthday gift. Mr. Wolford wrote also *The Smugglers* and *The Brand of Cain*, both produced by Miss Wolford.

During the past two seasons Lottie Williams-Salter has played every female role in *Why Smith Left Home*.

Katherine Grey's suit against Richard Mansfield for \$3,500, instead of \$25,000 as first announced, has been begun, papers having been served on Manager A. M. Palmer.

Assemblyman Harburger has introduced in the Legislature at Albany a resolution contemplating the appointment of a committee to investigate the Gerry Society.

Leopoldine Stollberg has resigned from the Royal Theatre, Berlin, where she has been a prominent member of the company for twenty-seven years. She may star.

Katherine Germaine is to star in *De Kovin and Smith's* comic opera, *The Highwayman*, opening this week. H. R. Jacobs says the company will be strengthened and a strong production will be made. The organization is to work West, playing all the large cities.

Charles E. Blaney will produce the new melodrama, written by himself and J. J. McCloskey, in Bridgeport, Conn., on Feb. 12. The title of the play is *Across the Pacific*, and the scenes of the four acts are laid respectively in Oakwood Valley, Montana; Chinatown, San Francisco; on board an army transport bound for Manila, and in the Philippine Islands. Harry Clay Blaney in a comedy part, together with Howard Hall in the heroic leading role, are to be featured in the advertising. Across the Pacific will be seen in New York early in March.

Kendall Weston, leading man with the George W. Wilson company, received a loving cup from his Lowell friends during the engagement of the company in that city last week. Mr. Wilson made the presentation speech on behalf of the donors in his usual happy style. Mr. Weston replying felicitously.

J. Francis Kirke joined the George W. Wilson company at Lowell, Mass., to play heavies.

Frances Drake, now featured by Manager D. V. Arthur in *The Adventure of Lady Ursula*, is receiving high praise for her clever acting. She has written four articles about her recent visit to the West Indies which have been accepted by a literary syndicate with her own illustrations. Miss Drake will go to Guadalupe next Summer to rest at her home, "Sans Gene," now being built there.

Phil Hunt, acting manager with *A Yenuine Gentleman*, in which Ben Hendricks is starring, will hold a similar position with Arthur C. Aiston's Tennessee's *Pardner* next season, and will have an interest in that attraction. Under Mr. Aiston's management *A Yenuine Gentleman* has met with pronounced success.

Kate E. Wilson, assistant secretary of the Actors' Society, has completely recovered from her recent serious illness and was at her office yesterday.

Max Vogrich, musician and composer, sails to-day (Tuesday) for Europe.

The run of *The Wrong Mr. Wright* at the Strand Theatre, London, is to be extended to Feb. 10. At Terry's Theatre, Herbert Sleath will revive *What Happened to Jones* this week. Both of these

## CURRENT AMUSEMENTS.

Week Ending January 25.

New York.

MELODRAMA (Third Ave. and 122d St.), THE GUNNER'S MATE. OLYMPIC (Third Ave. bet. 129th and 130th Sts.), A. Q. SANSON'S TOWN TROUBLE. HARLEM OPERA HOUSE (129th St. bet. Seventh Ave. and John Street), IN THE TYRANNY OF TEARS. HARLEM MUSIC HALL (129th St. bet. Seventh Ave.), VAUDEVILLE. MINER'S (26th St. bet. Lexington Ave.), VAUDEVILLE. PROCTOR'S PALACE (26th St. bet. Lexington Ave. and Third Ave.), CONTINUOUS VAUDEVILLE—10 to 11 P.M. CARNEGIE HALL (Chestnut and 57th Sts.), PITTSBURGH OPERA (Times, Tues., Jan. 23). THE NEW YORK (Broadway and 45th St.), BROADWAY TO TOMORROW—Announced for Jan. 23. CRITIQUE (Broadway and 44th St.), MAUDIE ADAMS IN THE LITTLE MINISTER—3d Week—14 to 30 Times. THE VICTORIA (Seventh Ave. and 42d St.), CINEMA AND THE WONDERFUL LAMP—5th Week—14 to 30 Times. THE REPUBLIC (267-269 West 42d St.), adjoining THE VICTORIA now building. THE AMERICAN (Second Ave., 12d and 41st Sts.), AT THE LOWEST OF RATES, also THE MAGIC MELODY. MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN NEVER AGAIN. BROADWAY (Broadway and 41st St.), BEN HUR—8th Week—10 to 22 Times. EMPIRE (Broadway and 40th St.), BROTHER OFFICERS—2d Week—8 to 15 Times. METROPOLITAN OPERA HOUSE (Broadway, 36th and 37th Sts.), 4th Week—MAURICE GRATZ OPERA COMPANY. THE CASINO (Broadway and 36th St.), THE BELLE OF NEW YORK—1st Week—1 to 6 Times. KNICKERBOCKER (Broadway and 36th St.), NAT C. GOODWIN AND MARY DUGGOT IN THE COWBOY AND THE LADY—1st Week—8 to 14 Times. HERCULES SQUARE (Broadway and 35th St.), NAUGHTY ASYLUM—4th Week—17 to 24 Times. GARRICK (63d St. East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—12th Week—81 to 86 Times. KOSTEN & RIAL'S (435-459 West 33d St.), VAUDEVILLE. SCHLEY (112 West 33d St.), now building. MANHATTAN (Broadway and 33d St.), ANNA HELDIN PAPA'S—11th Week—25 to 31 Times. THIRD AVENUE (Third Ave. and 33d St.), A NIGHT IN CHINATOWN. BJOU (129 Broadway), MAY IRWIN IN SISTER MARY—16th Week—22 to 26 Times. WALLACK'S (Broadway and 22d St.), OLGA NETHERSOLE IN SAPIO—Announced for Jan. 23. DALY'S (Broadway and 22d St.), THE MANEUVERS OF JAMES WOOD—9 to 26 Times. WEINER & KILDY'S (Broadway and 22d St.), THE WHIRL—10th Week—14 to 150 Times—BARBARA FIDGETT—7th Week—24 to 61 Times. COMIQUE (Broadway and 22d St.), THE GAY MASQUERADE. FIFTH AVENUE (Broadway and 20th St.), THREE LITTLE LAMBS—5th Week—34 to 41 Times. THE GARDEN (Madison Ave. and 22d St.), MRS. LANGDON IN THE DEGENERATE—2d Week—5 to 14 Times. MADISON SQUARE GARDEN (Madison and Fourth Aves., 22d and 23d Sts.), CYCLE AND AUTOMOBILE EXHIBIT. MINIACI (81-84 Eighth Ave.), THE MONTE-CARLO GIRLS. MADISON SQUARE GARDEN (22d St., Broadway), WHEELS WITHIN WHEELS—7th Week—31 to 39 Times. LYCEUM (Fourth Ave., bet. 2d and 3d Sts.), THE SURPRISES OF LOVE—1st Week—1 to 6 Times. EDEN MUKE (22d St. bet. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE. PROCTOR'S (26th St. bet. Sixth and Seventh Aves.), CONTEMPO VAUDEVILLE—10 to 11 P.M. E. GRAND OPERA HOUSE (Eighth Ave. and 20d St.), A STRANGER IN A STRANGE LAND. IRVING PLACE (Broadway cor. 15th St.), DRAMA AND COMEDY IN GERMAN. FOURTH AVENUE ST. (14th St. bet. Sixth Ave.), THE VILLAGE POSTMASTER—8d Prod.—8th Week—36 to 45 Times. KRITH'S (East 12th St. or Broadway), CONTINUOUS VAUDEVILLE—12th Week—11 to 12 P.M. E. ACADEMY (Irving Place and 14th St.), WAY DOWN EAST—11th Week—10 to 21 Times. TONY PASQUINI'S (Symphony Building, 14th St.), CONTINUOUS VAUDEVILLE—12th Week 11:00 P.M. DEWEY (125-126 East 14th St.), THE VICTORIA BURLESQUE. STAK (Broadway and 18th St.), THE KING OF ROGUES. GERMANIA (1st East 14th St.), SEASIDE OF OPERA IN GERMAN. LONDON (26-28 Bowery), THE BUTTERFLY BURLESQUE. PRINCE ED (26-28 Bowery), THE HEBREW DRAMA. MINNIE'S (26-28 Bowery), MATT FLYNN'S BIG SENATION. THALIA (46-48 Bowery), THE HEBREW DRAMA. WINDSOR (46-48 Bowery), THE HEBREW DRAMA. CHINESE THEATRE (Boys St.), THE CHINESE DRAMA. BROADWAY.

ACADEMY OF MUSIC (126 to 131 Montgomery St.), PARK (285 Fulton St.), Closed. HYDE & DEMARNE'S (240-252 Adams St.), VAUDEVILLE. NOVELTY (Wiggs Ave. and South 4th St.), VAUDEVILLE. GRAND OPERA HOUSE (Elm Pl. bet. Fulton St.), FINEST HALL. LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed. UNIQUE (294-306 Grand St.), LILLIAN WASHBURN'S INDIAN MAIDENS. CRITERION (Grand Ave. and Fulton St.), Closed. THE AMPHION (267-41 Bedford Ave.), THE MAN IN THE MOON. STAR (81-87 Jay St. bet. Fulton St.), SAM DEVERE'S COMPANY. EMPEROR (180-187 South 6th St.), W. L. BISSELL'S FADE AND FOLLOW. COLUMBIA (Washington, Tilbury and Adams Sts.), JULIA MARLOWE IN BANBRA FLETCHER—3d Week. GAYETY (Broadway and Middlesex St.), THE BRITISH VAUDEVILLE SHOW. LYCEUM (Montrose Ave. and Leonard St.), THE ROMANTIC. BJOU (Smith and Livingston Sts.), IN OLD KENTUCKY. MONTAUK (26-28 Fulton St.), RICHARD MANNOFF IN THE FIRST VIOLIN, CYRANO DE BERGERAC, BEAU BRUMMELL, DR. Jekyll and MR. HYDE. MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

## AT THE THEATRES.

## Empire—Brother Officers.

Comedy in three acts, by Leo Trevor, produced Jan. 16.

Lieut. John Hinds, V. C. .... William Faversham  
Colonel Stapleton ..... E. W. Backus  
Captain George W. Howard  
Lieut. Lancastor Poyson ..... Guy Standing  
Lieut. Robert of Hanstanton ..... Joseph Whelock, Jr.  
Lieut. Calverley ..... George Sylvester  
Foxhall ..... George Osborne, Jr.  
Miss Waiter ..... George C. Pearce  
The Dean of Orchestra ..... W. H. Crompton  
Jarvis ..... Frank Bratt  
Robert Hutton ..... Edwin Stevens  
The Baroness Rovdon ..... Margaret Anglin  
Lady Margaret Pleydell ..... Mrs. Thomas Whiffen  
Mrs. Hammond ..... Lillian Thurgate  
Kate Johnson ..... Blanche Burton

Leo Trevor's three act comedy, *Brother Officers*, was presented for the first time here by the stock company at the Empire Theatre on Jan. 16. Its first American production had been made by Henry Miller's special company at the Columbia Theatre, San Francisco, on Aug. 7, 1899, and its original performance had been given at the Garrick Theatre, London, Oct. 20, 1898, by Arthur Bourchier and company.

The action of *Brother Officers* begins at the quarters of the First Lancers at Orchester. John Hinds, late sergeant of dragoons, has just received his commission as lieutenant in the Lancers, and has been awarded, besides, the Victoria Cross, both for notable bravery in India, where he had saved the life of Lieutenant Pleydell in a scuffle with a tiger. Pleydell is in the Lancers, and Hinds, conscious of his own position, a man from the ranks, appeals to Pleydell to make a gentleman of him. Pleydell tells him to be a good fellow, easy and genial, and Hinds sets out by a blunder when he orders wine for the party that includes the Baroness Rovdon, Pleydell's sweetheart. Hinds has plenty of money, won in a Calcutta lottery, and champagne is opened at his call. The party, knowing that such festivity is against the rules, declines the wine, and it rests untouched upon a table when the colonel enters. He sees the filled glasses, and launches forth into denunciation of the man that ordered wine. Hinds, vaguely realizing his blunder, fears to speak. So do his brother officers. The pause is painful. Then the Baroness takes the arm of the irate colonel.

"May I ask a favor?" says she.

"Anything," replies the colonel.

"I'm very thirsty," she pursues. "I'd like a taste of wine." The colonel signals to the waiter, who brings to her a glass of wine. "And I want every one to drink with me,"

she goes on. The wine is passed around, and no one declines this time. "To the bravest officer in the regiment," she says, beaming upon Hinds. And they all drink the toast.

The scene changes to the home of the Baroness, a year later. Hinds has learned the part of a gentleman officer, and has fallen in love with the woman whose wit had saved him in the moment of his first mistake as a Lancer. Pleydell is confronted by one Robert Hutton, an alleged Australian millionaire, to whom he owes, for a gambling debt, more money than he can pay. Hutton has been lenient for a long time, but now puts on the screws. Disgrace faces Pleydell, who secures a transfer to a regiment in the Indies. He tells the truth to the Baroness, and learns that she loves him, but he will not accept her offer of money to pay Hutton. Hinds hears, too, from Pleydell of the impending crash, and offers money that is also refused. Hinds then recognizes Hutton as Jim Stanton, a notorious race track thief and general desperado, who had brought ruin upon his father. He realizes that the game is in his hands—that he can let Pleydell go away in disgrace and leave the coast clear for his own wooing of the Baroness, yet he scorns the temptation. In a capital scene he discomfits Hutton, sets Pleydell aright, and joins the lovers. Then he takes up for himself the transfer that Pleydell had secured for the Indies.

It is a true, pretty comedy—conventional in more than one way, technically crude in many particulars, but thoroughly pleasing, none the less. Aside there are, and soliloquies, many of them. The motives, except in the main thread, are frankly obvious, and still the lines—especially in the soliloquies—are often very clever. Some of the observations about caste and the making of a gentleman are worthy of printing for wide circulation. These matters are as present and as potent in this professedly democratic land as in the mother country, but we have fewer men that realize, as does Lieutenant Hinds, that there is a difference between those that are thoroughbred and those that the author of *Brother Officers* gently calls "the rest."

William Faversham played admirably as Hinds, drawing excellently the honest, brave, strong fellow that is truly a man, yet knows he is not a gentleman. He was intelligent, careful, forceful, and is to be congratulated upon one of the best performances of his career. Joseph Whelock, Jr., improving all the time, gave another of his many capital studies of big-hearted swell young men. Edwin Stevens contributed a conspicuously clever study as the rascally Hutton, mingling downright deviltry and quaint comedy with fine skill and keen humor. Guy Standing enacted thoroughly well the role of the worried Pleydell; E. Y. Buckus put in a first-rate portrait of a haloed, hearty colonel; W. H. Crompton was, of course, a benign and delightful elderly cleric; and the other men were all able.

Margaret Anglin acted with charm, grace and thought as the Baroness—a sympathetic, spirited impersonation. Mrs. Thomas Whiffen, her first appearance with the Empire company, was as ever a tender, gentle, lovable mother; Blanche Burton was sweet and very charming in the ingenue role; and Lilian Thurgate was more than equal to a minor part.

There were three pretty scenes, and the stage was handled carefully.

## Carnegie Lyceum—The Master Builder.

Drama in three acts by Henrik Ibsen, adapted by Charles Henry Meltzer. Produced Jan. 17. Halvard Solness ..... William H. Pascoe  
Mrs. Solness ..... Josephine Wyndham  
Doctor Beridal ..... John Stepling  
Miss Beridal ..... Ralph Yoeng  
Ragnar Brovik ..... Frederick G. Lewis  
Grace Fisher ..... Florence Kahn  
Hilda Wangel ..... Hilda Wangel

Henrik Ibsen's much discussed drama, *The Master Builder*, was acted for the first time in America on the night of Jan. 17, at the Carnegie Lyceum. The performance was one of the series of modern plays projected by John Blair, and up to the present time the movement has borne his name. Although Mr. Blair has severed his connection with the undertaking, the movement will be carried on, as planned, by his former associates. Hereafter the series will be known simply as "A Course of Modern Plays," under the direction of George Peabody Eustis.

The performance of so notable a play as *The Master Builder* naturally drew together a large and distinguished audience. The representative literary and artistic folk of the town filled the auditorium, and doubtless there were among them many who looked forward to a solution in the acted play of the riddle that the printed play presents. The line on the programme to the effect that the version to be acted was a new one by Charles Henry Meltzer gave promise of a revelation of the drama's real meaning. This promise, however, was not fulfilled. To the majority of the people who were present *The Master Builder* remains as great a mystery as ever. Its meaning is known only to Henrik Ibsen himself—he refuses absolutely to explain what it really is all about. It is believed that down deep in the mass of words there is an idea. Men have delved for it, and now and again, in the reviews, one or another student announces that he has found it—this idea. But no sooner does he bring his treasure to the light than a dozen other students pronounce it "fools' gold."

The play, when first presented in London by Miss Robbins, in 1893, caused a wide discussion. Some authorities held that it is an allegory of the artistic life of every artist in devoting himself to his ideal. Others declared it to be a parable of the eternal contest which conscience and a sense of duty wages with artistic impulse and artistic irresponsibility. A certain famous critic proclaimed it Ibsen's masterpiece; and the army of British playgoers voted it a great bore. With this record of contradictions behind it *The Master Builder* came before a New York audience.

Mr. Meltzer's version, though prepared especially for stage use, is in no way more practical than the version made some years ago by William Archer. Indeed, this last English adaptation or translation of the play is rather more obscure than the first. One or two speeches that in Mr. Archer's version hint at a clue to Ibsen's meaning were not to be found in Mr. Meltzer's version, and there were differences from the original here and there that appeared ill-advised.

Shorn of its symbolism the story of *The Master Builder* is so simple that it may be set down in a very few words. Halvard Solness, an architect famous in his own Norwegian town, constantly fears that he will be elbowed out of his place of master builder by a younger and more skillful man. He fears most of all one of his own employees named Ragnar Brovik, and in every way endeavors to ruin the younger builder's prospects. There comes to the house of Solness,

from a distant town, Hilda Wangel, a girl full of enthusiasm and dreams. It appears that ten years before the opening of the play the master builder had erected a tall steeple in the town where Hilda lived, and, by his daring in climbing the structure, had won the admiration of the girl, who was then but twelve years old. He had told her, in a whimsical way, that when she grew up she should come to him, and he would build her a palace where-in she might reign as a princess. When Hilda arrives Solness has difficulty in remembering his promise, but the girl is persistent, and an arrangement is made by which she becomes a member of the master builder's household. Through her weird influence the germ of insanity in the mind of Solness develops. He becomes a victim of maudlin introspection and imaginary fears. Hilda has for him an overwhelming passion, half carnal, half spiritual. She wishes him to do some bold deed to prove his strength and daring. He, at her command, climbs to the top of the tower on his new house, there to hang a wreath, in accordance with a Norwegian custom. Every person in the household knows that he will fall from dizziness. He knows it himself. He succeeds in hanging the wreath, waves his hand to Hilda, falls to the ground, and is instantly killed.

This mere sapling of a plot bears the foliage of Ibsen's genius. It bears also the fungus growth of his symbolism and the dead limbs of his pessimistic ideas. Behind the lines of the play there lurk possibilities of ideas so loathsome, so foul, that one flushed when they address themselves to one's mind. To the innocent of heart the play may seem but a fanciful fairy tale of a little girl who longed to be a princess; to the lustful it may appear lustful to the physician it may present some interesting questions upon insanity. It is all things to all men, and to every one more or less of a bore. The literary drama will never be made popular with the masses by the presentation of such plays as *The Master Builder*.

William H. Pascoe, in the role of Halvard Solness, gave an actor-like performance. The part demanded more. It might only be played perfectly by one who had made a study for years of psychology, medicine, theology, acting, and Ibsen. Mr. Pascoe's attempt to portray the character was worthy of not a little praise. When he encountered a speech having some dramatic strength—such as the one in which Solness describes the imaginary knocking at his door of the rising generation, his successors—his acting was powerful. It was apparent, however, that Mr. Pascoe's aim most of the time was uncertain.

Florence Kahn gave a really wonderful impersonation of the strange girl, Hilda Wangel. Her conception of the character seemed to be masterful. She acted with a confidence that nothing save knowledge may bestow, and she did more to illuminate the mysterious depths of the play than did all the others together. She gave a quality of enthusiasm and young liveliness to a role that in less able hands might have sunk to one of repellent, gibbering insanity. In the mechanics of her acting there were some of the same faults of elocution and gesticulation that were noticed in her portrayals earlier this season, but these faults were all less marked than heretofore. At the end of the play she rose to a height of dramatic fervor that aroused her hearers to the keenest attention, and as the curtain fell she received the only genuine burst of applause of the evening.

Frederick G. Lewis, as Ragna Brovik, displayed a nice perception of the character, and his acting was far more satisfactory than it was in previous performances of the series. Grace Fisher, too, as Kaja Foslie, evidenced a clear understanding of her role. She acted with simple earnestness that was both attractive and convincing. Ralph Yoeng gave a capital impersonation of the feeble old man, Knut Brovik. John Stepling and Josephine Wyndham were not at all equal to the very trying roles allotted to them.

## Lyceum—The Surprises of Love.

Comedy in three acts, by Paul Bilhaud and Michel Carré. Produced Jan. 22.

Lodine ..... H. Reeves Smith  
Dupont Martin ..... Wallace Erskine  
Platiel ..... Clayton White  
Oscar Farmed ..... Eric Stone  
Dr. Jalabrette ..... Frank Lea Short  
John Burnett ..... Charles Bowser  
Mireille Duval ..... David McCartney  
Raymonde ..... Olive May  
Clemente Jalabrette ..... Margaret Robinson  
Blanche De Soly ..... Helen Keating  
Jeanne Martine ..... Ellen Gall

The *Surprises of Love*, a three-act comedy, from the French of Paul Bilhaud and Michel Carré, was produced at the Lyceum Theatre last evening to a filled house. It had been announced that the performance was the first representation of the comedy on any stage, it not having been performed in the original French as yet.

The play has for its "heroine" Marcelle Duval, a young widow, who is betrothed to Dupont Martin, an illustrious author and a member of the Academy. As a present to his fiancée, Martin has given her a ticket in the lottery for the Burton prize. The nature of this prize is a secret, but Marcelle holds the lucky number, and on the day before her marriage the subject of the lottery presents himself in the form of Henri Leduc, a good looking young man. Though clever, he has been unable to get a living from the world, and as a last resort has tried the unique method of securing the means of existence by selling himself in a lottery.

Marcelle promptly falls in love with her prize, who has likewise entreated the young married women of the village. By a mistake, the bride elect is locked in a summer house with Leduc, just when the wedding ceremony should be taking place. Her discovery in this compromising position causes the marriage with Martin to be broken off, so that eventually Marcelle follows her heart and weds the prize.

MM. Bilhaud and Carré began their task well by evolving an idea that is new in comedy and amusing in itself. With this as a base they have written a story that is at no time dull and frequently it is highly laughable. What is more, they have done this without having recourse to the indecency that is usually the French dramatists' recourse. The result is a wholly agreeable entertainment, novel and witty in story, and amusing in dialogue and incident.

The actors, generally speaking, did full justice to the play. H. Reeves Smith, as the enigmatical lottery prize, was capital, playing with comical soberness and depression. Wallace Erskine showed the excitable French gentleman to a nicely. Clayton White was somewhat out of his element as a country mayor, and though he caused much laughter he has done

more artistic work in other productions. Eric Hope played an actor pleasingly. Charles Bowser had the rôle of John Barrett, an American, the noisy, ungrammatical slangy sort of person that the "Yankee" in your French play always is, and did the best he could with such a part.

As Marcellle, Elsie de Wolfe acted with grace and good taste. Olive May charmed all by her delightful effervescent work as Raymonde. Margaret Robinson, Helen Keating, and Ellen Gail were a fascinating trio of lovely young matrons.

All the women wore gowns that were poems. The two sets from the brush of E. G. Unitt were very pretty. The audience laughed heartily and bestowed generous applause.

## Irving Place—Mathias Gollinger.

Comedy in four acts by Oscar Blumenthal and Max Bernstein. Produced Jan. 16.

Mathias Gollinger	Felix Schweihofer
Veronica	Wilhelmine Schieler
Theresa	Anna Leonardi
Kruger	Julius Strobl
Hildegard	Anna Braga
Karl Kruger	Carl Bender
Friedrich Wilhelm Winteritz	Rudolph Senius
Von Ramberg	Franz Kierschner
Kappier	Willy Frey
Corbinian	Edmund Hanno
Mall	Engel Lehmann
Josef	Jacques Larion

Felix Schweihofer was seen at the Irving Place Theatre for a part of last week in Blumenthal and Bernstein's comedy, *Mathias Gollinger*. In the serious lines, which were devoid of melodramatic element, Schweihofer rang true. As Gollinger, a capital study, with its fine Attic reflections upon city veneer, the comedian surpassed himself.

Cecilio, who urges her to slope, saying that her mother's opposition is due to jealousy. They are about to flee when Maria interferes. Being accused by the daughter the mother confesses, but tells the story of her ruin. The daughter begs forgiveness, and then Maria learns of the accusation against her son. The Cammoriatti are assembled and Maria presents proof of Cecilio's treachery. As an assurance of their confidence, the society makes Luigno the agent of their vengeance. To save her son from becoming an assassin Maria offers Cecilio protection if he will no longer molest her children. He scorns the offer, declaring that the Government troops are awaiting his signal to descend upon the Cammoriatti. To prevent his giving the signal and to save her son she kills Cecilio, and the curtain falls.

Selma Kronold, who originated the role of Maria in Germany several years ago, sang the same part last evening with great success. Her intense, dramatic acting, coupled with her expressive singing, made the impersonation a very creditable one. William Pruitte was an admirable Cecilio. Harry Davison made a great personal hit as Luigno, and the two other roles were satisfactorily sung by Frank Belcher and Herman Brand. The chorus work was vigorous and impressive, and the enlarged orchestra, under the leadership of Clarence West, acquitted itself well. Altogether the performance of the two operas reflects credit upon every one concerned.

#### Star—The King of Rogues.

Melodrama in four acts. Produced Jan. 22.

Manuel Levine . . . . .	John J. Pierson
Duke Destra . . . . .	J. K. Hutchinson
Wong Tong . . . . .	Emile La Croix
Frank Cuponta . . . . .	Pickering Brown
Sam Lee . . . . .	W. E. Whitman
Jimmy the Kid . . . . .	Tony West
John W. Langdon . . . . .	Samuel Steele
Hiram I. O. U. Duck . . . . .	Harry Bewley
Shuttle Master . . . . .	Albert A. Nichols
Hotel Clerk . . . . .	Joseph Robinson
Gondolier . . . . .	W. W. Tormahlen
May Sutherland . . . . .	Rolinda Bainbridge
Carine Perez . . . . .	Helen Corlette
Mer McPherson . . . . .	Josephine Crowell
Flora Swift . . . . .	Ida Glenn

James H. Wallick presented before a large and enthusiastic audience last evening at the Star Theatre his latest melodrama, *The King of Rogues*, authors unnamed in the programme. The play was received with wild applause, and every scene won its round of hands.

The story of the play was much on the made-to-order type and concerned the nefarious machinations of one Manuel Levine, a wholesale crook, who affected assorted disguises and went well in each of them. He loomed up at the outset in Johannesburg switching his operations subsequently to Paris and its environs and involving not only a patent-applied-for snake but a hero and heroine and a railway mail car in his dastardly recklessness. The plot of his exploits was largely conventional, but his devilishness seldom been surpassed, and the ultimate confusion of villainy was more delightful, therefore, than it is in the general exposition of similar, but slighter, fabrics. Whoever the authors were, there may be no doubt that they built a melodrama with fine notions of what a popular price audience wants and with commendable skill within.

John J. Pierson had one character and five disguises, as well as a property snake, to manage, and he acquitted himself with much credit. So did Emile La Croix as a sort of hanger-on villain. There were creditable performances, too, by W. E. Whitman, Pickering Brown, Tony West, and Harry Bewley. Ida Glenn led the women by a charming performance in the role of the sprightly soubrette, Flora Swift, in which she won the hearts and applause of everybody: Rolinda Bainbridge carried herself well as the heroine, and so did Helen Corlette as the lady that gave away things on the bad men, while Josephine Crowell made an unassisted hit in a comedy role.

The other roles were acceptably cast, and the scenery was first rate.

Altogether it was a great night for the Star Theatre. *Man's Enemy* is the underline.

#### Third Avenue—A Night in Chinatown.

Play in three acts. Produced Jan. 22, 1900.

John O'Hara . . . . .	Frank Byron
Duke Destra . . . . .	Arnold Reeves
Wong Tong . . . . .	Frank Montgomery
Frank Cuponta . . . . .	Joseph P. Carey
Sam Lee . . . . .	M. E. Parke
Jimmy the Kid . . . . .	William Hart
John W. Langdon . . . . .	W. W. Tormahlen
John Staton . . . . .	J. W. Kyle
Ching Chang Fow . . . . .	Hop Toy Wing
One Lung Tong . . . . .	Ah-Him
Crazy Jane . . . . .	Katherine Hunt
Mag . . . . .	Carrie Ezler
Louise . . . . .	May Wilmet
Jennie . . . . .	Sadie Wilmet
Clara Martin . . . . .	Louise Langdon

A new play of the Frisco-Chinese school of dramatic literature, entitled *A Night in Chinatown*, was acted for the first time in New York at the Third Avenue Theatre last evening. The authorship of the drama is attributed, on the programmes, to M. E. Hanley, but it is said that the author of the version now being used is Arnold Reeves. However that may be, it is certain that behind the pen that wrote *A Night in Chinatown* there was a lurid imagination.

Clara Martin, the sweetheart of an American sailor named John O'Hara, is abducted by Duke Destra, the king of the Highbinders. She is held prisoner by several Chinamen in an opium den, and all efforts of the hero to discover are, through two acts, unavailing. At last a vengeful woman of the streets, called Crazy Jane, kills the villain, and the lovers are reunited. In setting forth this story almost every strange iniquity and peculiar custom of Chinatown is pressed into service. The scenes show Chinese-American street, the interior of an opium den, a weird place called the snake pit, and the lavishly furnished apartments of the Duke Destra. There are episodes in the play of considerable melodramatic strength, and the second act is brightened by a number of good specialties.

Frank Byron was a capital hero in the role of John O'Hara, Arnold Reeves made Duke Destra a sufficiently despicable person, and Frank Montgomery and M. E. Parke impersonated two Chinamen admirably. Louise Langdon was a beautiful and effective Clara Martin, Carrie Ezler made her usual hit with her usual songs and "tough girl" methods. Katherine Hunt was a convincing Crazy Jane, and Sadie and May Wilmet looked pretty and sang sweetly as Louise and Jennie, the opium fiends. The two real Chinamen in the cast were accorded not a little applause.

The play was well mounted. Next week *A Man of Mystery*.

#### Casino—The Belle of New York.

Gaiety and good feeling reigned at the Casino last evening, when *The Belle of New York*, fresh from its two years' run at the Shaftesbury Theatre, London, returned to the old home. The crowded house displayed an enthusiasm such as only a Casino audience can show. All the players were heartily wel-

comed, and the musical numbers redemanded. Mr. Morton's clever lyrics and Mr. Kerker's delightful music are still among the best of their kind. One never tires of hearing "Follow On" and "When We Are Married."

Edna May, who has become the idol of London since last we saw her, is as sweet and winsome as of yore in the role of the Salvation Army lassie. E. J. Connelly is new to New Yorkers in the part of Ichabod Bronson. He repeated his London success and lent an individuality to the role originated by Dan Daly which suffered not at all by comparison. James E. Sullivan, another strong favorite with the Britishers, realized the possibilities of the part of the polite lunatic in a way to surprise those who had seen his predecessors. W. P. Carleton was good as the sporty son. George K. Fortescue, William Cameron, George A. Schiller, and Lionel Lawrence repeated parts familiar to their admirers before the hegira. Ella Snyder was lively as the tough girl, and Hattie Moore played her part attractively. The rest of the parts were all filled to the satisfaction of the highly enthusiastic audience, and the comely chorus dispensed the smiles with which they have recently been bewitching our transatlantic cousins.

#### Murray Hill—Never Again.

The Henry V. Donnelly stock company at the Murray Hill Theatre presents this week the farce, *Never Again*. Played as it was last night the mirthful comedy seems as enjoyable as ever.

Mr. Donnelly again put aside his managerial mantle to assume the raiment of frolicsome old Ribot, and his work is delightfully humorous. Charles D. Waldron, as Vignon, acts with pleasing enthusiasm, as was to be expected, Walter Allen, in the role of the egotistical German cellist, Katzenjammer, makes a hit. William Redmond as Planchetti, Edwin Nicander as Laville, and Thomas E. Coleman as Seraphia, do their full share in upholding the reputation of the masculine division of the company.

Dorothy Donelly is in her element in the character of Octavia. Georgia Welles as Marcelline looks as pretty as usual and plays with becoming daintiness and charm. Mrs. Thomas Barry is humorously effective as deaf old Madame Ribot, and Grace Huntington is a capital Madame Laville. Dorothy Stewart, a new member of the company, and of the dramatic profession, is introduced in the role of Victoria, and makes a very good impression. The other parts are satisfactorily acted by Andrew Stephens, A. B. Gillam, James Russell, Irene Jordan, Fannie Jennings, and Virginia Bonner. Next week, Captain Lettarblair.

#### Grand—A Stranger in a Strange Land.

Wilmer and Vincent's farce, *A Stranger in a Strange Land*, opened a week's engagement at the Grand Opera House last evening, and kept a good sized audience laughing. The farce is amusing throughout and has the merit of being free from suggestiveness. An excellent performance was given. Several changes have been made in the company, that now includes M. A. Kennedy, who is featured; George S. Probert, Edward Gillespie, James T. Galloway, Walter Clifford, Eva Westcott, Jennie Reiffarth, Mae Williams, and Katherine Mulkins. Miss Westcott and Mr. Galloway were excellent. The other newcomers were not as good as the originals. A number of changes have been made in the lines and business to suit the road audiences."

#### At Other Playhouses.

WALLACK'S.—Olga Nethersole's opening in *Sapho* is announced for this (Tuesday) evening.

BAJOU.—May Irwin in *Sister Mary* continues to amuse immense audiences. She has tried to buy out the rights of the author, Glen MacDonough, but he prefers the royalties to the cash.

FIFTH AVENUE.—Three Little Lambs has begun its last fortnight. The Countess Chiffon, Feb. 5.

MANHATTAN.—Anna Held in *Papa's Wife* attracts crowded houses.

FOURTEENTH STREET.—The Village Postmaster will give place to Chauncey Olcott next week.

HERALD SQUARE.—Naughty Anthony remains to good business.

IRVING PLACE.—Felix Schweihofer makes his last appearance here this (Tuesday) evening. To-morrow the stock company resume their regular work.

ACADEMY OF MUSIC.—Way Down East continues its long run.

MADISON SQUARE.—Wheels Within Wheels will be succeeded on Feb. 5 by *Coralie* and *Company*, Dressmakers.

CRITERION.—Maude Adams appears in *The Little Minister*.

GARRICK.—William Gillette in *Sherlock Holmes* remains. A professional matinee will be given to-day (Tuesday).

DALY'S.—The Manoeuvres of Jane will be succeeded on Feb. 5 by *The Ambassador*.

BROADWAY.—Ben Hur is still the attraction.

KNICKERBOCKER.—N. C. Goodwin and Maxine Elliott will present *The Cowboy and the Lady* until Feb. 3. For Feb. 5 they announce *When We Were Twenty-one*.

GARDEN.—Mrs. Langtry has begun her second week in *The Degenerates*.

METROPOLIS.—The Gunner's Mate, recently produced down town, is this week's attraction at the Metropolis.

#### ENGAGEMENTS.

Geoffrey Stein, for *A Bachelor's Honeymoon*. Adelaide Eaton Cotton, for *A Rag-Time Reception*.

Pearl Seward, for the leading role in *Across the Pacific*.

Louis Froehoff, for *A Stranger in a Strange Land*.

Lillian Avawn, for the ingenue role in *Toll Gate Inn*.

J. Francis Kirke, for heavies, with George Wilson.

Ella Salisbury, for *The Countess Chiffon*, with George George.

Foster Lardner, the past three seasons with the late Felix Morris, for Ada Rehan's Spring tour.

#### SAD TO THE MIRROR.

CORSE PAYTON: "The report that Will D. Corbett has left my stock company is untrue. This is Mr. Corbett's fourth season with me, and neither of us has any intention to separate."

A. MILE BENNETT: "I note that James Young is producing a new play called *Lord Bryon*. I have copyrighted a play title upon the subject of *Lord Bryon* under four different titles. During the Winter of 1895 I submitted a scenario of a play upon the subject to Walker White-side, Alexander Kenney, and others, and during the Winter of 1896 to Richard Mansfield. I began work upon the play in 1894."

J. HARVEY COOK: "Referring to the statement that the Elroy Stock company were playing *All the Comforts of Home* under title of *Why Men Left Home*, I beg to say that the Elroy Stock company, A., of which I am sole owner, play only royalty productions, and at no time have produced any play to which full rights had not been secured."

#### A CHRISTMAS TRIBUTE.

Hundreds of players are acquainted with Will E. Tillson, the cheery fellow, who, though sadly crippled, is always at the theatre in his home city, Springfield, Mass., loving hands wheeling him to the playhouse in his little carriage. Each time that *The Sunshine of Paradise Alley* has visited Springfield the Verdi Quartette, by ready permission of Manager Louis Miller, have gone to Mr. Tillson's home to sing for him. They were there on Christmas Day, and Mr. Tillson expressed his gratitude in these lines:

Here's to the Sunshine of Paradise Alley,  
Charming, sweet, dear Little Nellie McNally.  
The best "Sunshine" yet is what they all say,  
So here's to that "Sunshine," sweet Phila May!

Here's to the one with the Dell Fox curl—  
How we love to cheer for this clever girl!  
To the dear "tough girl" here's a Christmas carol:  
"Denn's nothin' de matter wid' Bertha Bard!"

Here's to the girl that wears a long coat,  
Who sings with ease Mary Jane's top note;  
Wish I had a drum or a sounding cymbal  
To voice loud enough the praise of Grace Kimball!

And here's to Pearl Hamlin—the last but not least,  
Who completes the Quartette at this Christmas feast—  
Of all the Quartettes praised in essays wordy,  
To the best of them all—the Ladies' Verdi!

#### THE ELKS.

Boise, Idaho, Lodge No. 310, held a ball on Jan. 12, that was a pronounced success.

A lodge of Elks was instituted at Winchester, Ky., Jan. 10, by the Paris Lodge. The new lodge has forty charter members.

Fond du Lac, Wis., Lodge No. 57, will give its annual reception Feb. 8.

The Atlantic City, N. J., Lodge is already arranging for the convention of the B. P. O. E., to be held at Atlantic City in July. The Transportation Committee have secured a general rate of a fare and a third from all points, and hotel accommodations are being arranged so that every one will be well taken care of. Exalted Ruler Emery D. Irelan, who is also City Clerk, is chairman of the committee having the matter in hand, and is hustling for its success.

The orchestra of the Scott Opera House, Marquette, Wis., numbering fifteen pieces, are all members of the local Lodge of Elks. This is probably the only orchestra in the country in which every member is an Elk.

El Paso Lodge, No. 187, has re-engaged the Louise Brebany Opera company for benefit entertainments Feb. 8, 9, a banquet, and reception to ladies being announced for the second night.

Winslow, Ariz., Lodge has been organized by District Deputy S. J. Michel.

Fred G. Hearne, Wallace C. West, and Francis X. Hope, of La Motte and Sowersby's Brown's in Town, were initiated by Elkhart Lodge, No. 425, B. P. O. E., on Jan. 6.

#### LETTER TO THE EDITOR.

##### A PREACHER REBUKED.

123 Wayne Street, JERSEY CITY,

January 15, 1900.

To the Editor of *The Dramatic Mirror*:

SIR.—I heard a sermon the other evening in the course of which the speaker said that every man would spend his eternity with those whose company he most enjoyed on earth. He spoke of a young man who was one of a carousing and cursing group, and the thought flashed across the young man's mind: "It is with such as these that I am to spend eternity!" The preacher then asked: "Do you like to be with such people? Do you like to be with actors and actresses? Then it is with them you will spend eternity?" In reply to this slur, I wrote the following letter to the clergyman:

Rev. Benjamin Otto:

DEAR SIR.—I have frequently attended your church and enjoyed the services there. To-night, however, I was surprised and pained to hear you ask your hearers whether they would spend their eternity with actors and actresses, classing them with the worst low-grade associates of the young man you mentioned. I had thought that the class of preachers had long passed away who would so misrepresent the artists of the stage, who have more men and women of pure lives, virtue, intelligence, culture, and nobility of character, aside from their great genius, than any class of which I have ever known. I say that I have several personal friends who are Christians of the highest type; and I have



## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

Tom Lewis and Sam J. Ryan make their first joint appearance in New York in their new comedy creation, *The Two Actors*. The other headliners are Thomas J. Ryan and Mary Richfield, in their new sketch, *A Headless Man*; Emma Carus, baritone; Cook and Sonora, in a new act called *Going Into Vaudeville*, and Ed Latell, the banjoist. The bill also includes Attie Spencer, comedienne, who makes her New York debut; Sie Conditt and Lillian Morey, in a new sketch by A. J. Lamb, called *Monday Morning*; Barr and Evans, comedy duo; Freeze Brothers, tambourinists; Raimund and Rynar, German comedians; James A. Dunn, mimic; Trask and Gladden, dancers; Pulen and White, musical duo, and the American vitagraph. Tony Pastor sings every evening.

## Keith's Union Square.

Minnie Seligman remains for a second week and changes her bill to a scene from the second act of *In Paradise*. The others are Mr. and Mrs. Charles T. Ellis, in Mrs. Hogan's Music Teacher; Walter Le Roy and Florence Clayton, in George M. Cohen's skit, *Hogan Of The Hansom*; Charlie Case, monologist; John Bowker, in an illustrated lecture on the Transvaal; Louise Gunning, the singer of Scotch songs, who is in her second week; Tom Ballantyne, the story-teller, who makes his real vaudeville debut; Newell and Shevett, comedy bar performers; Adams' sea-lions; the Vilona Sisters, violinists; Coleman and Mexia, rifle experts; Gallardo, clay modeler; Provo, juggler; Baker and Hayes, dancers, and Chevrel, trick violinist. The biography and stereopticon are retained.

## Proctor's Twenty-third Street.

Marie Dressler, assisted by Adele Farrington, presenting Miss Dressler's sketch, *Twenty Minutes in Shirt Waista*, is the feature of a bill including Willard Simms and Jennie Graham, comedy duo; Leo Dervaito, spiral ascensionist; Konno, Welch and Melrose, acrobatic comedians; Paley's kateotechnoscope; Sisson and Wallace, comedy duo; Sanford and Stewart, Dutch comedians; Lenton Brothers, grotesques; Kleist Brothers, musical novelties; Mack and Armour, farceurs; Gilbert Sarony, eccentric comedian; Hart Brothers, musical experts; C. W. Handcombe, who sings old Scotch songs, and the stereopticon.

## Proctor's Palace, Fifty-eighth Street.

Montgomery and Stone, fresh from their London success, head the bill, which includes Duncan's Collies; McPhee and Hill, horizontal bar performers; Halladay and Ward, Celtic conversationalists; Harding and Ah Sid, comedy acrobats; Florence Henri King, violinist; Tyson Sisters, soubrettes; Hornemann, musical comedian; De Vaux and De Vaux, musical comedians; Brothers Le Nole, aerial ladders; Edmond Standard, boy mimic; the stereopticon, and Paley's kateotechnoscope.

## Miner's 125th Street.

Fred Hallen and Mollie Fuller, *The Boy With the Organ Alas*, John C. Fox and Katie Allen, Flatow and Dunn, Dorothy Neville, Peak and Keller, Gordon Elrid, and Marsh and Sartella are billed for this week.

## Hurtig and Seaman's.

The bill includes Kathryn Osterman and company in *The Editor*, John Kornell, Lew Hawkins, Ward and Curran, the Three Livingstons, Stanley and Wilson, the Eldridges, Dean and Jose, Flora, Deaves' Marionettes, and Bennett and Kessner.

## Weber and Fields'.

Whirl-i-Gig and Barbara Fidgety are continued, with Weber and Fields, Ross and Fenlon, Peter F. Dalley, David Warfield, John T. Kelly, and Lillian Russell in their original parts.

## THE BURLESQUE HOUSES.

**COMIQUE.**—The Gay Masqueraders provide the week's entertainment at this theatre.

**MINER'S BOWERY.**—Matt J. Flynn's Big Sensation company present the bill seen last week at the Eighth Avenue.

**LOXOX.**—The Butterfly Extravaganza company have two burlesques and olio introducing Wills and Collins, Valmore, Nellie Sylvester, Bartlett Brothers, Phillips and Nanon, and Le Vine and Almo. *The Merry Maidens* next week.

**MINER'S EIGHTH AVENUE.**—The Monte Carlo Girls furnish the week's bill on the West Side.

**OLYMPIC.**—This Harlem house changes its policy to fare for the present week, offering Town Topics.

**DEWEY.**—The Victoria Burlesquers are here this week. The olio includes the Nawas, the Great Calcedo, Curtis and Wooley, Le Roy and Morris, Aggie Behler, and Reid and Gilbert. The afterpiece is called *A High Ball*.

## LAST WEEK'S BILLS.

**KEITH'S UNION SQUARE.**—Minnie Seligman was the star of the bill and was seen once more in W. S. Gilbert's very effective play, Comedy and Tragedy. It is needless to say that Miss Seligman held the close attention of the audience throughout the entire action of the piece, and that she moved them to tears and smiles at will, by her powerful portrayal of the actress, Clarice. It would be a good thing for vaudeville if we had more players like Miss Seligman in it. She has the courage of her convictions, and seems determined to give vaudeville audiences plays as high a class as she would give those who patronize the Broadway playhouses. The fact that she achieved a distinct success last week is proof that the patrons of vaudeville are more than anxious to see good plays when they are well done. Miss Seligman received a hearty round of applause after the famous "I am an actor" speech, and was recalled again and again at the close of the play. Her support was entirely satisfactory. Wilson Deal as the Regent, and John Milton as D'Aulnay, being especially good. The others were Sadie Handy, Edwin Brewster, Richard V. Meredith, Richard Warner, Frank Dawson, Albert Reed, John Burnett, and C. W. Vance. The setting was superb, and the play

was put on with the good taste which is characteristic of the house. George Wilson, the minstrel, kept the house in roars for twenty-five minutes with his string of amusing talk. His manner and delivery are as convincing as ever, and he was frequently interrupted with applause. Matthews and Harris made a tremendous laughing hit in Will M. Cressy's skit, Adam the Second, which is full of good lines and very amusing business. Dainty Louise Gunning, with her sweet face, framed in golden curls, won the hearts of all by her very charming rendition of a simple old Scotch ballad. Miss Gunning has some high notes which are simply superb, and she seems to reach them without the slightest effort. The De Forests displayed their wonderful agility in a number of dances and were warmly applauded. H. V. Fitzgerald repeated his hit in his Frogoli act. He finished with a very cleverly arranged encore, in which he made instantaneous changes in view of the audience. Charles G. Kilpatrick, the one-legged bicyclist, did some very remarkable tricks and was warmly applauded. Others on the bill were Evans and Videco, Drawee, Forrester and Floyd, the Asbyes, Rosalie, the Kenyons, and Charles Diamond and Mille Beatrice. The biography, with some new views, and the stereopticon were retained.

**PROCTOR'S PALACE.**—The Nawas were scheduled to produce a new sketch called *An Unwelcome Guest*, but for some reason or other they did not put it on, but contented themselves with a revival of *A Touch of Nature*, which bids fair to become a vaudeville classic. It was well received and the laughs came in in the usual places. The Moullere Sisters repeated their hit in their wonderful horizontal bar act. Joe Welch, who had a disagreement with the management on Monday in regard to his billing, was replaced by Julian Rose, who, while not in the same class with Welch, succeeded in keeping his auditors amused. His jokes and songs about fires and failures met with ready appreciation. Kenno, Welch and Melrose did some very fine acrobatic work, with a little clowning thrown in. Keno does the old Caron and Herbert trick of diving into the back drop. A variation is worked in, however, as the drop is made of paper, and the merry acrobat dives right through it and reappears again through the top of a paper wave. The act made a distinct hit. Pauline Moran and Turner's Pickaninnies made a ten-strike with their funny little specialty. The little darlings improve with each performance, and Miss Moran is putting more swing and giner into her work. Leo Dervaito rolled up to the files and down again on his revolving globe and cracked jokes with himself during the entire trip. The Brothers Abaco did some good comedy acrobatic work. Sanford and Stewart, a couple of bright talking comedians, were one of the best features of the bill. They have some idea of originality and do not use any hackneyed gag. For the latter reason they deserve a special word of praise. Others on the bill were Cyr and Hill, duettists; Millie Scott, acrobat; Chrissie M. Jones, cornetist; Ned Bennett, comedian; Paley's kateotechnoscope, and the stereopticon.

**TONY PASTOR'S.**—The one and only Tony contributed several songs and parodies and a few jig steps every evening, and was applauded to the echo. The Cardewine Troupe of English dancers played their first engagement at Pastor's, and made a solid hit with their very entrancing terpsichorean specialty. Agnes Ardeck and Emmett De Vey seen once more in the sketch, *A Wife Pro Tem*, written by Theodore Kremer. They were assisted by Nellie Ward, and made a hit as usual. Ward and Curran's new sketch seemed to please the patrons, and Curran's songs were all encored. Belle Stewart made her debut as a single entertainer, and scored a big hit with a number of new songs. Billy Link won any number of laughs with his monologue. Other acts of more or less merit were given by Fielding, the juggler; Amann and Hartley, Rude and Bertman, Collins and Hardt, Rice Brothers, Harris and Harris, and Nat Franklin. The vitagraph pictures of Cinderella were retained.

**PROCTOR'S TWENTY-THIRD STREET.**—Edward Harrigan and his company presented his condensed version of McSorley's Inflation with the same success which attended their efforts at Proctor's Palace a few weeks ago. Harrigan is a red-hot New York favorite, and his appearance is always the signal for a reception, such as no other performer ever receives. McSorley's Inflation kept the house in roars, and Mr. Harrigan, as well as his assistants, George Merritt, Dave Braham, Jr., Charles Coffey, and Eulalie Bennett, were warmly applauded. Hilda Thomas was second in order on the bill, and scored her accustomed hit in her sketch, *Miss Ambition*, in which she was assisted by Lou Hall. Miss Thomas is a very lively girly performer, and she always gives managers and public full value for money received. Harding and Ah Sid made a genuine hit with their eccentric and cleverly arranged acrobatic comedy specialty. They are hard workers and win plenty of laughter and applause. Leslie Palmer and the Bigelow Twins presented, for the first time in New York, a new sketch called *A Brace of Woodcock*, written by Jane Marlin, the correspondent of *The Mirror* at New Haven, Conn. The plot hinges on the resemblance between two brothers, one of whom is a minister and the other a race-track sport. The minister has just been married, and he and his bride go to the hotel at which the "sporty" brother is a guest. Of course there is the usual misunderstanding. The brothers come in, and out at different times, and the poor little bride is as much confused as the porter and other hotel employees. It is all set right at the end, however, and the curtain falls on a happy finish. The sketch is cleverly constructed, and the lines and situations are amusing from start to finish. Miss Palmer is a petite and pretty young woman, and played the part of the bride very cleverly, getting full value out of her lines. The Bigelow Twins look alike, of course, and both scored hits in widely different characters. The combination is a good one, and the sketch is likely to find favor with vaudeville audiences everywhere. The Tyson Sisters, who have youth and beauty as a foundation in their effort to win favor, presented their singing and dancing specialty with great success. They are especially good in their singing of Dutch parodies, and this portion of their act was especially well received. The coon song with which they finish was applauded. They deserve a special word of praise for their costumes, which are costly and elaborate. Others on the bill were Florence Henri King, Ostrado, the Marinellas, Hornemann, and Gertrude De Milt, who sang coon songs, although her costume called for Irish ditties. Paley's kateotechnoscope and the stereopticon were retained. Business was tip-top.

**KOSTER AND BIAL'S.**—Solarat, Queen of Light, presented her series of illuminated dances, and

was easily the most pleasing feature of the bill. She opened her performance with an illusion called "The Vision of the Clock," which she had not shown here previously. Behind a gauze curtain a church steeple comes slowly into view, and as the hour of midnight strikes the vision of a beautiful girl appears in the face of the clock. In a few moments the whole thing fades away, leaving only the recollection of a very beautiful picture, brought about by the aid of novel and original mechanical effects. This picture was a distinct improvement over the dance with which Solarat was formerly accustomed to open her act, and she deserves great credit for her enterprise in constantly striving to improve her work. The "Firmament" and "Lily" dances were as pretty as ever, and the "Fire" dance was even better than before, as every possible combination of colors and effects was used to make the dance as startling as possible. Solarat was warmly greeted at every appearance throughout the week, and received several very handsome floral tributes on Monday and Tuesday evenings. Frederick Hallen and Mollie Fuller presented for the first time in New York Herbert Hall Winslow's sketch, *A Desperate Pair*. Sketches never go very well at Koster and Bial's, and this one met with the same fate as others that have preceded it. It is well written, however, and acted in brisk fashion by Mr. Hallen and Miss Fuller, and no doubt, when they do it before a nice, quiet, "continuous" audience, they will undoubtedly score almost as big a hit as they did with their old sketch, Eva Mudge, the clever and dainty little comedienne, made a big hit with her repertoire of well selected character songs. She looked very natty in her soldier's uniform, and was warmly applauded for her very pleasing work. Max Unger made his muscles dance under a strong light, and later proved that they were the real thing by lifting very heavy weights and allowing eight able-bodied men to play see-saw on a board placed across his massive chest. He lifted two men seated on bicycles, and played with huge dumbbells as children do with toys. He is a magnificent specimen of physical development and has a very pleasing manner. Tim Cronin was very successful with his specialty, *A Trip to the Vaudevilles*, and earned the applause he received. Hall and Staley, Goldin, the magician, the Holloway Trio, and Conkley and Huested were also in the bill. Vernon Jarreau continued her engagement, and introduced her imitation of Calve in Carmen. She was assisted by eight lonely-looking chorus girls. She also sang her other songs, including the one which *The Mirror* suggested last week should be cut out.

**MINE'S 125TH STREET.**—Joseph Hart and Carrie De Mar, in Mr. Hart's skit, Dr. Chapman's visit, made a tremendous hit. Mr. Hart was compelled, by the instant encore he received for his Hebrew song, to ring in the Stars and Stripes parody. Miss De Mar's daintiness of manner and clever work were highly appreciated. The Boy With the Organ Alas, as the title of the act implies, was another ecclesiastical-musical-scenic effect that seemed to produce the desired result, that is, quiet interest during the impressive part of the performance and vociferous applause at the finale. The three people, who appear in it are a tenor, an organist and a female violin player. They are shown with dissolving view effects. The opening selection was "The Palms," followed by a love song. One of the strongest acts on the bill, and one that "made good" in every way, was the Franks Trio of gymnasts and bar-performers. Their work was excellent and their comedy much better than the average. Arthur Rigby, monologist, made a hit. Nellie Burt lived up to her reputation. Farrell and Starck, trick bicyclists, pleased, and Belle Hathaway's dogs and monkeys, and the vitagraph filled out a well-selected programme.

**WEINER AND FIELDS' BROADWAY MUSIC HALL.**—Fifteen new and original numbers were made last week by Peter F. Dalley, and most of them were so good that they were added to the lines of Whirl-i-Gig and Barbara Fidgety, so that those merry skits went even better than usual. John T. Kelly's brogue, which varies in thickness: Lillian Russell's birdlike voice and beaming countenance: Charles J. Ross's intensity, Mabel Fenton's drollery, David Warfield's quaint delivery, and the incessant good-humor of Weber and Fields, together with the popular understandings of Frankie Bailey and Bonnie Maginn, all combined to enable the patrons to pass pleasant evenings. The olio was furnished by All and Bent, and Julie Keller, whose feats won warm approval.

**HURTT AND SEAMON'S.**—Minnie Palmer, assisted by Francis Jerrard, in Rose Pompon, was the star, and made a decided hit. Tom Lewis and Sam J. Ryan were an extra feature. This, by the way, was their first week in New York since they joined hands. Lewis' blackface work is artistic comedy in every sense of the word, and Ryan's rich voice and unctuous manner made a solid hit. He impersonates a stranded repertory actor, and Lewis a hungry disillusioned negro companion in misery. They work as if they had been together for years, and made one of the big hits of the bill. Mark Sullivan kept his audience in roars, and then almost brought them to tears with his imitation of Chevalier singing, "My Old Dutch." Dick and Alice McAvoy got their usual reception. Watson and Hutchins, assisted by Ed Edwards, delivered plenty of rough comedy and action, and were ever. Florence Moore sang as sweetly as ever. The others were the Freeze Brothers, Jessie Miller, the Tennis Trio, and Bennett and Kessner.

## The Burlesque Houses.

**MINER'S BOWERY.**—Sam Dever's Own company presented the bill seen the week before at the Eighth Avenue. Good business.

**LONDON.**—The Tuxedo Club played a prosperous return engagement.

**MINER'S EIGHTH AVENUE.**—Matt J. Flynn's Big Sensation returned for a profitable week.

**OLYMPIC.**—The Butterly Burlesquers entertained large audiences.

**COMIQUE.**—The Tammany Tigers filled a profitable week. A special feature was the appearance of Mlle. Paula, who exhibited a trained alligator. Others were: Emerson and Omega, Kitte Bingham, Hines and Alton, Valmore and Dance, Bingham, and Adams Kelly. Sassy and The King of the Globe Ring were the burlesques.

**DWNEY.**—M. M. Thiese's Wine, Women and Song company attracted large and well-pleased audiences all week. The hits in the olio were made by Burke Brothers and their able assistant, Wise Mike; Bennett and Rich, who scored heavily with some new illustrated songs, using moving pictures with excellent effect; the Jenny Eddy Trio, Mazur and Mazett, the Three Rockett Brothers, and Kline and Gotthold. The concluding burlesque, Wine, Women and Song, introduced the whole company in a melange of mirth and music which proved pleasing. Special hits were made by Burke Brothers, Grace Laure, and Jenny Eddy.

## FIRE AT BARNUM'S WINTER QUARTERS.

The old elephant building at the Winter quarters of the Barnum-Bailey Circus in Bridgeport, Conn., was burned to the ground on Friday night last. The building was used for the storage of advertising and sleeping cars, all of which were destroyed, including Mr. Bailey's private car and Buffalo Bill's buffet-car. The fire was confined to one building, but the loss reached over \$100,000, which is fully covered by insurance. John Kelly, one of the grooms, was severely injured.

## TOM BROWNE BUSY.

Tom Browne, the whistling comedian, writes from Auckland, N. Z., that he and his wife, Edith Hoyt, are meeting with great success in the Hoyt plays. Browne has been suffering from rheumatism, but has been able to appear at every performance. The company produced *A Texas Steer* in Auckland, with Hugh Ward as

Maverick Brander. Mr. Browne and Miss Hoyt have received enthusiastic praise everywhere they have played.

## WEST A HEALTHY INVALID.

Sensational stories concerning the illness of William H. West have caused his friends much uneasiness. In order to find out just how ill the popular minstrel was, a Minion man called at the apartment of Peter F. Dalley, his brother-in-law, with whom he has been staying during his indisposition. Mr. Dalley greeted the reporter warmly, and led the way into the dining-room, which adjoins the "large front room on Broadway" in which Mr. Dalley sits during the day and studies character. The picture presented to the scribe was a very pleasing one. The alleged invalid was seated at the festive board at Mr. Dalley's right hand, and was doing his best to dispose of a tempting array of eatables. Instead of a bouquet, the centre of the table was decorated with a pile of telegrams from inquiring friends, expressing all sorts of sympathy and good wishes.

"I have been very ill," said Mr. West, "thanks to careful nursing and the parental good nature of Peter Dalley. I am able to sit up, and expect to resume work in a few days. It is impossible to stay under the weather, with a man like Dalley around, he simply won't let you be sick" and that's all there is about it. Tell my friends, through *The Mirror*, that I thank them sincerely for their solicitude, and that I hope to save them the expense of buying wreaths and things for some time to come."

"Don't forget to mention," said Dalley, as he dallied playfully with a large porterhouse steak, "that this minstrel revival is under the personal direction of yours truly."

## WALKER'S BIG NIGHT.

Williams and Walker played an engagement at the Bowersock Opera House, Lawrence, Kan., on January 15, and had a big time. Lawrence is the birthplace and home of Mr. Walker, and he is known by every man, woman, and child in the town. The Opera House was crowded to the doors, hundreds being turned away. Mr. Williams, who is also well known in the town, through frequent visits, was also given a hearty reception. During the second act the performance was stopped by Sherman Harvey, president of the Twentieth Century Club, a well-known colored organization, who walked on the stage and presented Williams and Walker with a beautiful silver loving cup, handsomely engraved as a token of esteem and appreciation for the prominence into which Mr. Walker had brought Lawrence by reason of his success on the stage. After the performance a reception was tendered the company and their manager, Samuel L. Tuck, and a pleasant evening was spent, during which some bright remarks were made by Mr. Harvey, Manager Tuck, Mr. Williams, and Mr. Walker. The occasion will linger in the memory of every one present for a long time to come.

## PROGRESSIVE MUSIC PUBLISHERS.

Shapiro, Bernstein and Von Tilzer have removed from their old quarters in Twenty-eighth Street and now occupy the entire five-story building, No. 45, in the same block. Their accommodations in the way of music parlors and pianists, for professionals wishing to be taught new music, can be truthfully described as elegant in the extreme. Their latest descriptive catalogued and one that seems to be on the road to popularity is entitled "A Bird in a Gilded Cage." "Where the Sweet Magnolias Bloom" has a reputation already established, and needs no recommendation. Others that stand out prominently from their large catalogue are: "I Wouldn't Move My Home If I Were You," "Her Name Is Rose," "My Little Sally Green," "Dusky Dudes," "After All," and "I've Just Received A Telegram From Baby."

## VAUDEVILLE FOR THE "SMART SET."

Vaudeville received another endorsement from those who were in the inner circles of New York society on Saturday evening last when Mrs. Stuyvesant Fish, who is one of the swellies of the swell, entertained her guests with an up-to-date variety bill, with special gags and songs, introduced by the performers, hitting off the fads and follies of the Four Hundred, with special polite flings at individuals. The idea was voted "too awfully cute for anything," and Mrs. Fish was the recipient of many congratulations. The skit in which society was "jolted" was written by John Saunders, and was called *An Original Fish Story*. Mr. Saunders played the principal part, and was assisted by the Clipper Comedy Four and Hattie Wells. Burton's dogs and ponies also appeared.

## VAUDEVILLE JOTTINGS

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**NOW READY!** The most beautiful descriptive ballad ever written:

## A Bird in a Gilded Cage

*Where the Sweet Magnolias Bloom*

*I Wouldn't Leave My Home If I Were You*

An answer to our famous success, I'D LEAVE MA HAPPY HOME FOR YOU.

## Her Name is Rose

IRENE FRANKLIN'S Beautiful Waltz Song.

### MY LITTLE SALLY GREEN.

Another novelty with a pretty dance.

### I'VE JUST RECEIVED A TELEGRAM FROM BABY.

A clever composition full of life.

Any four of the above songs sent free to professionals sending credentials and ten cents for postage; orchestrations ten cents each.

### BEAUTIFUL ILLUSTRATED SLIDES READY FOR ABOVE SONGS.

PROFESSIONALS AND MUSICAL DIRECTORS when in New York, are invited to make our office their headquarters. Mr. HARRY VON TILZER will be pleased to welcome everybody and give them his entire attention. Mr. FRANK DAVID, arranger, always in attendance at the New York office. Mr. JEAN SCHWARTZ, Mr. WALTER ASTIN, and Mr. FRANK MURPHY, pianists, ready to teach our latest hits.

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### AFTER ALL.

Words by ARTHUR TREVELyan.

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# BEATRICE MORELAND

**PLAYING THE KEITH CIRCUIT.**

PROVIDENCE . . . This Week.

# I, SOLARET, QUEEN OF LIGHT,

wish to publicly thank the managers who so kindly deferred my time, that I might accept my present engagement at Koster & Bial's and my coming engagement with Herrmann The Great for this country and Havana.

For Time and Terms, address GEORGE HOMANS, Broadway Theatre Bldg., N. Y.

### "THE ONLY WAYS."

### MISS MADGE MAITLAND, (THE SHORTEST WAY.)

The Eminent Female Baritone.

AND

### MR. EARLE C. WAY. (THE STRAIGHT AND NARROW WAY.)

IN VAUDEVILLE.

Our Record for 1900.  
Week of Jan. 1—Proctor's 2nd Street.  
" " 8—Voll's New Haven.  
" " 15—Keith's Boston House.  
" " 22—Keith's Providence House.  
" " 29—?

And we are still featuring "YOU AINT ONE, TWO, THREE."

IN PREPARATION  
OUR NEW NOVEL ACT.  
Without a License.

A HIT—A FEATURE.

"Bonnie" sends regards to "Tootsie."

### MR. and MRS. JIMMIE BARRY

Rochester last week.  
New Wonderland, Detroit,  
this week.

PRESSENTING  
MRS. WILKINS' BOY.  
In Vaudeville.

### JAS. F. DOLAN and IDA LENHARR

Playing Dates  
in Vaudeville.

Presenting  
A HIGH-TONED BURGLAR.  
By JAS. F. DOLAN.

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THE SOUTHERN SINGER.

Chicago Opera House this week.  
Open on Keith Circuit in the Spring  
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HYDE & BEHMAN'S, Brooklyn, this week.

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INGENUE.

SOUBRETTE, ALSO SPECIALTY ARTISTS.

SOME OPEN TIME. Big hit, Proctor's 2nd St., last week. Pleasure Palace this week.

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A Comedy  
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How He Explained It.

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Jack's Theatre, Chicago, This Week.

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New Lines. New Ideas. New Business.

A clever sketch by two clever people.—J. D. HOPKINS.  
A big hit and a first-class act.—CHAS. P. ELLIOTT.Address **HARRY JACKSON**,

Hopkins Imperial Theatre, St. Louis, Mo., Week Jan. 28. Chicago till then.

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FUGORA'S EUROPEAN AND AMERICAN STARS.

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IN MY BUSY DAY,

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With Miner &amp; Van's Bohemian Burlesquers.

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IN THE DOOR KEY.

EN ROUTE WITH

HOPKINS' TRANS-OCEANICS.

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**T.W. ECKERT AND EMMA BERG**

In their Japanese Comic Operetta,

**LITTLE PEE WEET.**

By LAMB and PETRIE.

Magnificent Production, with Gorgeous Costumes, Beautiful Scenery and Electrical Effects.

A POSITIVE NOVELTY IN VAUDEVILLE.

Eckert and Berg, in a Japanese operetta, contributed one of the most pleasing features of the bill. The stage is beautifully and handsomely set for this act.—*Richmond Dispatch*, Jan. 2, 1900.The operatic stars, T. W. Eckert and Emma Berg, in their Japanese operetta, Little Pee Weet, were the favorites, and they have cause to feel flattered in such a case.—*Richmond Times*, Jan. 2, 1900.

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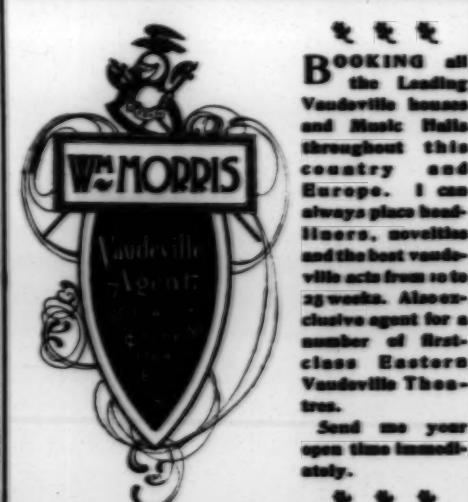
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DEAR SIR: It affords me great pleasure to say that I regard the Banda Rossa as the best feature ever presented in this house. Both from an artistic and financial point of view the Banda Rossa fully met and even surpassed the best expected of them.

Yours very truly,

N. HASHIM, Bus. Mgr.

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Write for dates. Consider silence a polite negative.

**VICTORIA BURLESQUERS.**

JUAN DE CAICEDA, Wire King.

THE NAWNS.

I SKETCHES for Vaudeville work.

Generally have one or two on hand.

L. M. Hanson office.

rangements of Mr. Gallagher and Miss Engstrom's ill health, have canceled their dates for the balance of the season, but will be seen at all the leading vaudeville houses during the summer and next season. They will present a strong legitimate act.

The bill at Koster and Bial's this week includes the great Lafayette, Solaret (second week), Marion Mandala, W. E. Ritchie, Sisters McNulty, five Cornillas, Burns and Burns, and Max Unger.

Hallett Thompson has been engaged to support Cora Stuart.

"The Only Way" Madge Maitland and Earle C. Way, who were a prominent feature with Who is Who, recently closed a twenty weeks' engagement with co. and were immediately inundated with offers for vaudeville. They have already played the Proctor and Keith houses since Jan. 1, giving first-class entertainments. They have in preparation a new act entitled "Without a License."

Nellie Hawthorne has made a great hit as principal boy in the "Mysteries in the Woods" at the Royal Comedians, Liverpool, England. She is singing the latest American song-successee, and judging by the enthusiastic notices of the Liverpool critics, the pretty and clever American artist has more than "made good."

Nina Farnington recited "The Absent Minded Beggar" at Koster and Bial's on Sunday evening last, marking her vaudeville debut at the same time.

Several merchants and property owners on Thirty-fourth Street will protest to Mayor Van Wyck against the manner in which the entrance to the new Schley Theatre is being constructed.

A judgment for \$1,765 in favor of Milton J. Ferchimer against the Robert Biel Syndicate, was entered last week. An execution was issued to the Sheriff for \$655 due on the judgment. Another judgment for \$350 was entered for Charles W. Ellis against Robert Biel.

William J. Madden was, last week, refused an injunction restraining W. A. Brady from producing Around New York in Eighty Minutes by Justice Fitzgerald. Brady was required to give a bond in \$1,000 to indemnify Madden against damages while the action is pending. Madden claims that he wrote a play called Around New York twelve years ago.

The case against John Ayres, superintendent of Proctor's Palace, in the Yorkville Court last week for alleged violation of the Sunday law, was dismissed by Magistrate Brann.

Justice Lovett, of the Supreme Court, last week granted a divorce to Sidney H. De Grey from Mildred Howard-De Grey.

Elvin Crox has replaced Anna Suits with Weber's Parisian Widows.

Cricket Caryl and A. E. Adams are presenting a sketch called All's Fair in Love, by George Totten Smith. It is said to be one of the brightest of this season's offerings, replete with witty lines and funny situations, working up to a laughable climax.

Gus Sun's Minstrels are still being favored with prosperity. Next season the title will be changed to the Gus Sun American Minstrels. Many of the people in this season's roster will be retained next year. Alred and Mrs. Sun are arranging contracts for printing, wardrobe, scenery, etc., for his next annual tour. The co. will be one of the strongest ever offered to American theatregoers.

P. C. Fox, the well-known Irish comedian, returns to vaudeville after an absence of ten years. Milton Ahern has engaged him as a special feature for the Palace Theatre, Philadelphia, week of Jan. 29.

Edna Aug. has made a big hit at the Palace. London, has begun a return engagement which will last until the end of March. This will make four months out of five at the same house, which is by long odds the best record made by an American comedienne at the Palace. Miss Aug. will add an imitation of Montgomery and Stone to her specialty, and will retain her take-off of James E. Sullivan.

Doris played Dockstader's theatre, Wilmington, last week in her sketch, The Little Leading Lady, and on the strength of the hit she made her manager, Howard Wall, has booked several weeks at first-class houses.

Gertrude Mansfield and Caryl Wilbur are exceedingly proud of a notice given them by George P. Goodale, of the Detroit "Free Press" last week. Mr. Goodale winds up his criticism by saying: "When the vanderbilts offer such attractions as they become educators." As Mr. Goodale is a very conservative writer, this bit of praise from his pen may well be prized by its recipients.

The Tyson Sisters were the recipients of handsome floral pieces at the Monday evening performance at Proctor's Twenty-third Street Theatre last week. They made a decided hit with their new specialty and are this week at the Pleasure Palace.

Mr. and Mrs. Jimmie Barry have signed with the Burke and Chase Vaudeville co. for next season.

George B. Scanlon and Pearl Stevens have signed with Eugene Wellington for the stock co. at the Bijou, Washington, D. C. Miss Stevens will appear as principal boy.

The Solikies, with their five Archimelagians, opened at the Orpheum, San Francisco, with great success. Their new sensation, The Awakening of the Tropical Trees, made a distinct hit. They will shortly open in New York in a prominent Broadway production. Mr. Solikie will put on a new surprise which he thinks will create a sensation.

Felix Dumars of Dumas and Dunbar, writes from Berlin that he has been made "Fay" — i.e., a member of a clique made up of vaudeville performers. He will return to America in August. He also states that all the American acts on the Continent are making big hits.

Bruce and Nine have closed with the Dalymobile co. and will open with their own co. at Olathe, Kan., on Jan. 25. They are booking Lawyer Steele from Bangor for next season.

Jack K. Newman, the comedian of Bertha Wehr's Little Brick co., is making a hit in the role of Jones Quinn, the "Giant" part. The co. is meeting with great favor, and Bertha Wehr has no cause to regret entering vaudeville, as she has met with success everywhere.

Anne Wood was taken ill with nervous prostration in Detroit last week, while playing at the Wonderland. Her physician advised her to cancel her engagements for at least a month and take a complete rest.

The Star Theatre, Cleveland, O., was engaged on Jan. 17 on a big circuit, and so had to cancel the National Guard Association, which was in session in Cleveland last week. Rolly and Wood's co. kept the grocers in good humor and many trade eggs were thrown. Very handsome souvenir programmes were distributed.

Ward Brothers, knockout comedians, will appear shortly on the Proctor circuit.

Jerry Hart and Beatrice Leo were interviewed by a representative of the "Maggie" during their engagement in Belfast, Ireland.

The baggage of the Sam T. Jack co. was seized at Peru, Ind., on Jan. 16, on an attachment secured by Mrs. Jack. There was a very lively time while the officers were taking possession of the goods and chattels of the co.

Will M. Creasy has finished three new acts. The New Hostler for Louis Simon, The Coral Strand for the Willott-Thorne co. and A Village Doctor for himself and Alice. The show is meeting with great favor, and Bertha Wehr has no cause to regret entering vaudeville, as she has met with success everywhere.

Walter Hawley has written a waltz-song, entitled "In Dear Old Indiana," which Flo Irwin is making a big hit everywhere, having to repeat it several times nightly. Miss Irwin and Mr. Hawley are booked solid until June 21, after which they will sail for Paris to visit the Exposition. They will present The Gay Miss Co. in London and Paris.

Tom Lewis and Sam J. Ryan were billed as the extra feature at Hurtt and Sonnen's last week, where they repeated the success they made at Hyde and Behman's the week before.

Georgia Jones, the hot baritone, has been meeting with great success this season singing Horowitz and Rivers' song "Always," with Vogel and Deming's Big Minstrels.

Tony and Lila Adams are meeting with great success in their latest coon songs and buck and fancy dances and are also appearing with George H. Adams in Vank Newell's Muldown's Picnic co., reciting several recalls nightly.

Mile. Proto, the novelty toe dancer, who danced for 907 performances in London, with the Belle of New York, will visit Paris, Switzerland and Holland before returning to America.

Adelaide Pitt Allen has been engaged to play in support of Bert Cook.

Kohl and Bill, two young Clevelanders, made their first professional appearance before a Cleveland audience week of Jan. 8, with the Irwin Melodettes at the Star Theatre. They made good and were tendered

several receptions, being presented with flowers every evening and on Tuesday evening each was given a handsome walking stick and traveling bag.

Frank Camp will act with Daisy Lovering during her coming vaudeville season.

Jamie Byrnes, Gertrude Haynes' soprano soloist, has made a big hit singing "When I Think of You."

Alie Shiffman has resigned as manager of the Charles K. Harris' Chicago branch, and will help to boom trade in the East for the new firm of Hill, Horwitz and Bowers.

The Lipsenbers filed with the Librarian of Congress and secured a copyright on the one-act musical sketch, The Voodoo Charm, Dec. 22, 1899. The words are by George Totten Smith, while Robert Kelser composed the music.

Eckert and Berg, in their new Japanese sketch, Little Pea West, have received universal praise from the entire press in all the cities in which they have appeared. The local theatre managers have also been pronounced in their approbation of the act.

The progressive minstrel, Frank Cushman, who has circuits, has, during the past few years, made great strides in his branch of the profession. He has among his bookings during the past vaudeville houses.

"Babe, You're the Only One," and "Papa," both of which are always received with great applause. Mr. Cushman is one of the few vaudeville performers who houses.

### VAUDEVILLE PERFORMERS' DATES.

Adams, Prof.—Keith's, N. Y., 22-27.

**ALDRICH, CHARLES T.**—Pastor's, N. Y., 29-Feb. 3.

Altman, Dan-Hopkin's, St. Louis, 21-27.

Albertus and Baetrum—Sonsby's Theatre, Budapester, Hungary, 1-30.

**ATCHISON, KELLY, EDGAR**—Canterbury Music Hall, London, England—Indefinite.

Blockson and Burns—Columbus, St. Louis, 22-27.

Bush, Frank—Keith's, Prov., 22-27.

Bukhart, Lillian—G. O. H., Phila., 22-27, Poli's, New Haven, 29-Feb. 3.

Burke, J. C.—Keith's, N. Y., 22-27.

Burton, The—Chicago, Haymarket, 22-27.

Bennett and Keasner—Harlem Music Hall, N. Y., 15-27.

Baker and Hayes—Keith's, N. Y., 22-27.

Bogart and O'Brien—Shea's, Buffalo, 22-29, Shen's, Toronto, 29-Feb. 3.

Bachelder's Club—Springfield, Mass., 22-29.

and Binns—K. and B. N. Y., 22-27.

Bonington—Olympic, Brooklyn, 22-27.

Burton, Mag—Chicago, Haymarket, 22-27.

Brooks—Leland, Albany, 22-27.

Burr and Evans—Pastor's, N. Y., 22-27.

Bulabough—Keith's, Prov., 22-27.

Bullantine, Tom—Keith's, N. Y., 22-27.

Bon Ton Trio—Keith's, Boston, 22-27.

Bonnie—Master Goo—Keith's, Boston, 22-27.

Brennan, The—St. Louis, Phila., 22-27.

Breindlin and Boda—Novelty, Brooklyn, 22-27.

Bryan, F. D.—Olympic, Chicago, 22-27.

Burton, Clarence—Haymarket, Chicago, 22-27.

Cushman, Holecombe and Curtis—Chicago, Haymarket, 22-27.

Carlton, Ella—Chicago, Haymarket, 22-27.

Carrolline Sisters—Chicago, O. H., 22-27.

Carroll and Carter—Keith's, St. Louis, 22-27.

Condit and Morey—Pastor's, N. Y., 22-27, G. O. H., Syracuse, 29-Feb. 3.

Cressey and Davis—Columbia, St. Louis, 22-27, Orpheum, Kansas City, 29-Feb. 3.

Craig—Chicago—Keith's, N. Y., 22-27.

Cawthon and Forrester—Empire, Cleveland, 29-Feb. 3.

Chevalier—Keith's, N. Y., 22-27.

Ching Ling Foo—H. and B. N. Y., 22-27.

Cornallines—Five—K. and B. N. Y., 22-27.

Cook and Sonora—Pastor's, N. Y., 22-27.

Clapier and Currie—Hopkins, St. Louis, 22-27.

Clark and Evans—Four—Hopkins, St. Louis, 22-27.

Clark and Gandy—Brooklyn, 22-27.

Conrad and Morey—Pastor's, N. Y., 22-27.

Diamond and Bear—Palace, N. Y., 22-27.

Dempsey and Jose—Harlem Music Hall, N. Y., 22-27.

Deaves, Prof.—Harlem Music Hall, N. Y., 22-27.

De Boe, William—New Gilmore, Springfield, 22-27.

Dempsey, Prof.—Keith's, Boston, 22-27.

Dempsey and Burden—Keith's, N. Y., 22-27.

Dervarlo, Leo—Proctor's, N. Y., 22-27.

Dressler, Marie—Proctor's, N. Y., 22-27.

Dolan and Lehman—Keith's, Prov., 22-27.

Demoneo, Geo. P.—Keith's, Boston, 22-27.

De Forests—The—Keith's, Phila., 22-27.

Darrow, Mr. and Mrs. Stuart—Leland, Albany, 22-27.

Dandy, Jessie—K. and B. N. Y., Dec. 11—Indefinite.

Daniels, T. Nelson—Leibnitz's, Breslau, Germany, 1-27.

Darville—Keith's, Prov., 22-27.

Eckert and Eger—Cook O. H., Rochester, 22-27.

Emmett and Jean—Olympic, Chicago, 22-27.

Ernest and Russell—Olympic, Chicago, 22-27.

Eldridge—The—Harlem Music Hall, N. Y., 22-27.

Elliott, Jas. W.—Keith's, Boston, 22-27.

Elliot and Co.—Keith's, N. Y., 22-27.

Elmendorf—Keith's, N. Y., 22-27.

Emerson—The—Chicago, N. Y., 22-27.

Enright—The—Columbia, St. Louis, 22-27.

Fisher, Bill—Alco and Co.—Brooklyn, 22-27.

French, T. Henri—H. and B. N. Y., 22-27.

Fleurette and Gardner—H. and B. N. Y., 22-27.

Fisher, Mr. and Mrs. Perkins D.—Wonderland, Detroit, 22-27.

Farrell, Cliff—Grand, Pittsburgh, 22-27.

Fletcher, Chas.—Leonard—New Gilmore, Springfield, 22-27.

Freese, La Petite—Dockstader's, Wilmington, Dec. 22.

Glenroy, James—Richmond—Rij

## DEATH OF HANNAH MAY INGHAM.



Hannah May Ingham, leading woman of the Henry V. Donnelly stock company at the Murray Hill Theatre, died suddenly of heart disease, at her home in this city, on Tuesday, Jan. 16. Absolutely without warning, as she sat at luncheon with her husband, E. T. Stetson, and her cousin, Mrs. Nichols, death came to her; and so quietly did she pass away that her companions at the table thought that she had merely fallen asleep. The night before she had played Julie de Varion, in *An Enemy to the King*; on Tuesday morning she attended the rehearsal of *Never Again*, going through her part with unusual spirit, and she left the theatre expecting to return within an hour for the matinee performance. The news of her death was brought to the theatre only a few moments before the curtain was to rise, and the messenger's story was scarcely credited, at first, by the members of the company. Miss Ingham was very popular with her associates and her death was to them a terrible shock. Manager Donnelly announced the sad event from the stage and the audience dispersed. In the evening Miss Ingham's role was assumed by Laura Nelson Hall.

During the past two seasons Miss Ingham played in nearly every production at the Murray Hill; and among the patrons of the theatre, as well as among the players there, she had come to be a much admired favorite. Her impersonations were all meritorious, her work was never carelessly done, and in private life she was as true, as womanly and as lovable as were any of the characters that she portrayed. While Miss Ingham never reached the goal of great individual triumph that every player strives for, she possessed all of the attributes that make the great actress and had diligently schooled herself in her art. She stood at the portal of fame, perfectly prepared to enter, yet before opportunity beckoned her in the other great doorway opened for her, and the watching and striving and hoping was done.

The story of Miss Ingham's career is one of continued devotion to duty, exertion never flagging in her art, and kindness unfailing in her associations with her fellow-workers. She was born at Mokelumne Hill, in Calaveras County, California, thirty-three years ago, and her earliest appearances were made with a local amateur dramatic club. When only fifteen years old she made her professional debut in the role of Ophelia at the California Theatre, San Francisco. She there attracted the attention of E. T. Stetson, then prominent as an actor-manager on the West coast, and he at once engaged her to accompany him, as leading woman, on a starring tour. She plunged immediately into the exacting toil that ended only at her death, playing a different role every night in dramas ranging from the Shakespearian to the popular melodramas of the day. For several seasons she traveled over the Western territory, and before she had reached her majority she became the wife of her manager, Mr. Stetson.

Miss Ingham made her first appearance in New York on Sept. 14, 1896, as Margaret in *The House of Mystery*, at the Fourteenth Street Theatre. In 1897 she originated an important role in *Shall We Forgive Her?* The following season she originated the role of Cora Dane in *Brother*, at the Star Theatre, and in August, 1898, she appeared as leading woman of the Henry V. Donnelly stock company, at the Murray Hill Theatre, in the first production made by that organization.

During the season of 1898-99 she played thirty different roles, and since the beginning of the present season she acted fifteen parts, nearly all of them new to her. She was a remarkably quick study and was invariably letter perfect in the first performance. Her acting was characterized by the keenest sympathy and tenderness. She lived in her roles, seeming to feel herself every emotion that she portrayed.

For several weeks before her death Mr. Donnelly and her relatives urged Miss Ingham to take a rest, but she refused to give up. This over-fidelity to her work, coupled with an inherited weakness of the heart, caused her death. Five years ago, in Newark, Miss Ingham's mother died of heart disease while seated in a theatre watching her daughter's performance.

Miss Ingham found time during her busy career to write a number of stories and articles bearing upon her profession. A number of these appeared in *THE MIRROR*. She also made a new version of *East Lynne*, which, under the title of *The Young Wife*, was performed at the Murray Hill Theatre on Oct. 3, 1898.

The funeral services were held at Miss Ingham's late home on Lexington Avenue, last Friday morning. All of the members of the Donnelly stock company and a number of other players were present, and the street in front of the house was thronged with admirers of the dead actress, who came to pay the last tribute of respect to the artist and the woman.

The ceremonies were conducted by the Rev. Dr. Crowe, of the Church of the Eternal Hope, who performed the last rites over the body of Miss Ingham's mother five years ago. The floral offerings were many and beautiful, among them being a wreath from the Professional Woman's League, and a large design

from the members of the Donnelly stock company. The remains were taken to Arlington Cemetery, in New Jersey, for burial.

## BENEFIT TO MRS. HEPBURN JOHNS.

A benefit performance, under the auspices of the Chicago Greenroom Club, was given for the widow of Hepburn Johns, late dramatic critic of the *Chicago Chronicle*, at Powers' Theatre on Jan. 18. A long and excellent programme was offered before a large audience. The volunteers included Henry Miller and Margaret Dale, Stuart Robson and his company, the Make Way for the Ladies company, Joseph Sheehan, Grace Golden, Bessie MacDonald, Grace Amalia Nelson, Clarice Vance, Ezra Kendall, Laura Joyce Bell and Florence Townsend. The receipts were \$1,730, and contributions amounting to \$700 more were received from Olga Nethersole, Helena Modjeska, Mrs. Fiske, Maude Adams, Violin Allen, Richard Mansfield, E. H. Sothern, Augustus Thomas, Otis Skinner, Charles Frohman, Jacob Litt, F. K. Ziegfeld, George Tyler, George Dillon, Broadhurst Brothers, and H. S. Clifford.

## AMONG THE DRAMATISTS.

George Henry Trader and Alice Ives have just finished a little play in one act that will be produced in vaudeville by Dainty Lovering and company. The sketch is called *Jimmie's Marie*, and it will be acted for the first time on Jan. 20 in Philadelphia.

John Fowler is writing a new sketch for Agnes Ardeck, entitled *Her Little Ruse*, which will be seen here shortly.

Edward E. Rose is dramatizing W. J. Thorold's novel, "Near the Throne."

Epsy Williams has finished a comedy drama in four acts, entitled *The Wire Cutters*, from Mrs. Mollee Moore Davis's novel of Texas ranch life of that name.

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—The Chicago Opera House has Ezra Kendall for a topliner to a strong bill. Grapewin and Chance, Clarice Vance, the Three Polos, McSabine and Vera, the Wilson Family, Tom Mack, the O'Brien Trio, the three Constantine Sisters, the Patricios, Miller and May, Sam and Ida Kelley, May Manelle, Meany and Rapier, Dolly Dimple and May, the St. Louis Quartet, the Leonards, the Stevens, John and Lotta, the Leonards, the Leonards, the Winters, Clarence Burton, Ella Carlton, Carroll and Hyland, the Brothers Long and May Burton, Camille D'Arville in the star at Hopkings'. Her voice has lost none of its sweetness and she is scoring one of the greatest successes ever known in vaudeville. The Standard Quartet and the Bagharts are also on the vaudeville bill. The co. is playing at the Olympia. The Paris Widows co. is at San T. Jack's. Elvia Crook-Seaknooko is seen in burlesque for the first time in Chicago, heading the cast in *A Tin Wedding*. In the olio are the Manhattan Comedy Four, Hayes and Randy, Russell and Tillyne, Bartell and Morris, Ruby Marion, Howard and Bland, and Clara Simonds.—At the Trocadero is a burlesque headed by Little Egypt. Specialties are done by Morris and Lewis, Anderson and Potts, Gandy and Gilmore, Emery and Marlowe, and Eddie Leonard.—Items: Ezra Kendall, Clarice Vance, and Laura Joyce Bell appeared at the benefit given the widow of the late Hepburn Johns, dramatic critic of "The Chronicle," at Powers'.—Adelaide Herrmann comes to the Olympic week of 29.

M. A. TWYFORD.

**BOSTON, MASS.**—Houdini, the King of handcuffs, remains the foremost attraction at Keith's. The other features on the programme are Cora Tanner, supported by Edith Bowstick, in *My Husband's Model*, Watson's monkeys and dogs, Mile. Letty, Canfield and Clegg, George Ladd, Ladd, Ladd, the Ben Ton Trio, Evans and Vidone, Howard Thurston, Frederic Brothers, Zimmer, Ben Mowatt, George Ryley, George P. Demonic, and the biography.—George Dixon is the great attraction at the Palace this week, where he appears with the Moulin Rouge Burlesques. In the regular olio are the Ouras, Kasten, Duey and Kaspar, the German Cole, McLean, and the Brannon and Clark, Mabel Caw, Fred and Bertie, and Kola. Variety Fair is the attraction at the Lyceum this week. Among those who appear are Williamson and Stone, Katie Rooney, Pearl Haight, the Rio Brothers, Morrisey and Rich, Annie Little, and Harris and Fields.—W. B. Watson's American Burlesques are at the Howard Atheneum with Watson and Duree, Monroe Sisters, George H. Diamond, Spencer Brothers, Billie Murray and Brooks. The house olio includes Julian Rose, Weston and Beasley, John Healy, Ben Hunn, Dilks and Wade, Ryan and Bran, the Odells, Harris and Harris, Agnes Barron, Colton and Darro, Bert Kennedy, and the Holbrooks.—At Austin and Stone's this week the bill includes the Parisian Four, Sisters Warden, Dawson and Booth, Chevalier, Scoundrel, Jameson, Alberta and Stimpson, Fielding, Kilroy and Britton, Freddie and Forrest, Master La Farge, Craig and McDonald, Barney Lubin, Rae and Broome, and Morrisey and Proctor.—Feb. 5 is now positively fixed as the date when *The Girl with the Auburn Hair* will be seen at Keith's.

JAY BENTON.

**PHILADELPHIA, PA.**—Rose Shaff's London Belle, with a good array of new specialties, are at the Trocadero this week, opening to crowded house. The burlesques are The American Cafe and The Snapper. Nelson Sisters, Hilton Brothers, Shepp and Lee, the White Sisters, and the St. Louis Quartet. Rose Sydell are favorites. Washburne's Indian Maidens 29. Wine, Women and Song Feb. 5.—The Lyceum presents Harry Bryant's Australian Burlesques in a New first-part, Fun in a Sourette's Art Gallery. Bryant and Yale, Quincy Sisters, Charles Banks, Edna Urline, Sam Collins, Minnie Cline and Basuta, Kennedy and Quatrell, and Neasey, Glimmerstadt and Deneen. The Lyceum is the attraction at the Lyceum this week. Among those who appear are Williamson and Stone, Katie Rooney, Pearl Haight, the Rio Brothers, Morrisey and Rich, Annie Little, and Harris and Fields.

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**SAN FRANCISCO, CAL.**—Fougere, Dorothy Drew, Billy Rice, and Thorne and Carleton, presented a batch of clever entertainers at the Orpheum Dec. 31. Frank Latona appeared 7 with some good melody from various instruments. The Elmhore Sisters scored heavily in *The Dangerous Mr. Delaney*. John and Sophie Martin were amusing in a sketch. The Wall Street Brokers, Charles A. Gardner made a hit with some stories in French-Canadian dialect. The Red Novitiae week 14 include Neistone and Abber, Hansen and Nelson, Hodges and Lauchmire, Mile. Emmy's terriers, and Frank M. Coffin, the popular local tenor.

**PITTSBURG, PA.**—Rice and Barton's Rose Hill English Follies co. at the Academy 15-20 to packed house. The bill includes Joe J. Sullivan, the five Whitemores, Berry, William Hughes, Swan and Bamford, Carrie Weber, Willard and Raymond, Adams, Clegg and others. Next week, Merry Maidens.—Hoping Trans-Oceanic Star Specialty co. attracted large crowds to the Duquesne 15-20. The bill includes the three Guitars, A. O. Duncan, Buoman and Adelle, Falke and Semon, Wills and Loreto, the Morello, Tronzo, and Annie Kenwick, McIntyre and Heath.

**CLEVELAND, OH.**—Rolly and Wood's Big Show was at the Star 15-20 and drew good crowds, giving an exceptionally fine entertainment. On Sunday with the Moulliere Sisters, 22-27.—Items: Manager Frank Drew has been prominently mentioned as the Democratic candidate for Mayor of Cleveland. This is an other evidence of his popularity.—The builders of the new Empire are having trouble with the workmen, but it is expected the opening will be Monday 29, in spite of all obstacles.

**DETROIT, MICH.**—At Wonderland, business is unusually good. Four vaudeville performances are given each day. The top-liner week 22 is Press Eddie. Anna Ford had been billed for the week, but her manager had been taken with nervous prostration and had to cancel her engagement and return home.—At the Capitol Square Miss New York, Jr., is doing well. Rice and Barton's co. 29.

**SPRINGFIELD, MASS.**—The New Gilmore (P. F. Shea and Co. managers): Week 15-20. Patrice, the Bachelor Club, The Tankers, Morgan and Otto, Amour and Bagley, and De Vaux and De Vaux. Pleasing bill to good business. Walter Stanton and co. presenting the Flying Cockatoos, were canceled Tuesday, owing to a disagreement.

**SCRANTON, PA.**—Gaiety (Austin A. Walsh, manager): Uptown Burlesques 15-17 to good business. Clara Adams, three Gardners, Flynn and Dexter, three Lane Sisters, and Barton and Ashley made big hits. The Knickerbockers 18-20. Terry Wrights, Brothers La Moine, Rosalie Armstrong, Burlesque, Bur and Sophie Leslie, and Alf Grant scored. Dark 22-27.

**WILMINGTON, DEL.**—Wonderland (W. L. Dockstader, manager): House was filled at every performance. Bill 15-20 was Seymour and Dupree, Doris and co., Ross Brothers, Gordon Eldrid, Mr. and Mrs. Joe Keating, Marguerite Wagner and Master Robbie, Williams and Melbourne, Duncan and Dudley, Riley.

**GLEN FALLS, N. Y.**—Capital (John Donahue, proprietor): Week 15, Rosely and Lee, Gregory and Durell, and Stetson Sisters pleased. Week 23, Rosely and Lee, John B. Wright and wife, John and Kittey, Dawson, and Grant Sisters. Week 24, Manager Donahue will give a performance at Corinth Opera House 22, and the Warrensburg Opera House 25.

**RICHMOND, VA.**—Bijou (Jake Wells, manager): A bill par excellence was presented week 15-20 to R. O. The hit of the bill was made by Fields and Ward. Others were Mr. and Mrs. William Robins, The Three Rosebuds and Phil. Ott, Empire Comedy Four; Linton and McIntyre, The McMahons, and Billy and Daisy Golden.

**SYRACUSE, N. Y.**—Grand Opera House (Lee Sherman, manager): Week 15-20, large houses were well entered. The Streator Zouaves, Arctic Hall, Smith and Cook, the Dicks, the Four Moths, La Mothe, Adolph Adams, Clint and Jessie Robbins, Mullin Sisters, and Mrs. Magdalene, and the Kinodrome.

**WEST SUPERIOR, WIS.**—Gem Theatre (W. S. Campbell, proprietor): Clarence Leonard, manager: Week 15-22: Margaret Grace, Tom Gibbons, Castle Sisters, Frank Trainer, Maybellie Woods, The De Clevilles, Jack Welch, Mike Sully, and Bert Daly.

**WORCESTER, MASS.**—Park (Shea and Wilton, managers): Good houses were in order 15-20, with Jas. J. Morton, Bertha Welby and co., the four Weston Sisters, Howe, Howe and Scott, Whitney brothers, Dilks and Wade, and Pierce and Egbert.

**WILKES-BARRE, PA.**—Bijou (Austin Walsh, manager): Will open week of 22 as a continuous performance house of reduced prices, catering to lady audience.

**SISTERVILLE, W. Va.**—Columbia Theatre (A. A. Weider, manager): Good bill 15-20, including Morgan and Curry, Floyd and Crook, Randall and Rand, Beland and Leroy, and Courtright and Lee.

**ATLANTA, GA.**—Imperial (Fred Bidder, manager): Week 15: Good business. Clever specialties continue. The Bowery dance, put on opening night 15, did not meet with the approval of the police.

**BINGHAMTON, N. Y.**—Bijou (P. M. Cooley, manager): The Knickerbockers attracted large and well pleased audiences 15-20. The Utopians 22-24.

**ESTON, PA.**—Wonderland (Otto Root, manager): The Utopians 15-20 opened to crowded houses. Co. gave satisfaction.

new cake-walk melody, entitled "Shutting Snowball." It will be published by Witmark.

JOHN T. WARDE.

**PROVIDENCE, R. I.**—Keith's (Charles Lovenberg, resident manager): Claude Loftus broke all records at this house 15-20 for extended events that made by Andrew Macmillan, and under the combine of 500,000, hundreds being turned away. It was Miss 17-20's first appearance in Providence, and she made a pronounced hit to was. was unbreakable. was. and had a
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 was concluded Jan. 10 at date from Nov. 15, and 96,450 were sold for each ticket bought, excepting galleries were issued. The Native Sons of the Golden West, by combining with other societies, won the prize. |

**NORFOLK, VA.**—Bijou Theatre (Abb Smith, Prop.): Week 15 farce, "What's Dat Razor, Ohio: Frank and Mattie Walsh, Marion Lucier, May Earle, Meda Decker, Shaford and Thompson, Bella Thompson, Edna Healey and Harry T. Howard, Pop Smith continues to put on acts that highly please his patrons, who paid 10 cents at each performance.—Auditorium Theatre (Jas. M. Barton, prop.): Week 15 burlesque. and Blackbirds' Club, Ohio:—Master Andrew Martin, Howard and Earle, Zetta Reed, Julia Brachard, Lillie Melbourne, Arnold Sisters, Hilda Howard, Dolly Avon Castle, Paul Brachard, May Hoey, Blasco and Donnetto, Lillian Held, and Buckley and Bentz in a pleasing one act burlesque on Othello. was.

Business better than ever. was the

like the performances.

Owing to the demand for seats in excess of the capacity, Mr. Barton is is seriously thinking of enlarging the

house.

HOWARD C. RIPLEY.

**TORONTO, CAN.**—Shea's (M. (Prop.): Little, the most popular comic, was the star of an excellent bill.

Though suffering from ill-health so that she was unable to play at the matinee, Miss Burkhardt's artistic and charming performance drew large crowds.

Alcide Capitan, Wilton and La Martine, Binnis and Binnis, Thurston, De Forest Sisters, the Barevups, Lulu Ryan, Emma Wood, Perry Ryan, and Maxwell and Simpson completed the programme. Bill 15-20.

Lily Wells and the Carlis Sisters were on the programme. The White Creek Burlesquers appeared here 15-20 for the second time this season, and as before made a big hit.

Violinist, dancer, and actress, and Addie, Madeline, and Lillie, and the Carlis Sisters were on the programme. The White Creek Burlesquers appeared here 15-20 for the second time this season, and as before made a big hit.

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## CORRESPONDENCE.

(Continued from page 7)

pleased a large house. A Country Visitor 16. The White Slave 19.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): What Happened to Jones 12; good business; Barlow Brothers' Minstrels 16; fair house. A Runaway Girl 18; Side Tracked 22; James Young 26.

CARBON.—OPERA HOUSE (Malone and Goodale, managers): Nashville Students 11; good business and performance. ITEM: Business has been better as a general rule this season than ever before.

SUMTER.—ACADEMY OF MUSIC (Alice Ryttens, manager): Nashville Students 10; good business; good performance. Town Topics 11; performance good; business fair. A Country Visitor 23.

ANDERSON.—OPERA HOUSE (Mr. and McCally, managers): Chapman-Warren co. in All a Mistake, East Lynne, and The Circus Girl Dec. 29, 30; good business; good attraction. Alba Heywood co. 29.

ORANGEBURG.—ACADEMY OF MUSIC (D. B. Posenger, manager): What Happened to Jones 11; good house; performance good. Boone-Yaki co. 26.

## SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): A Celebrated Case by the Hopkins Stock Co. 15-20 was well received. Digby Bell, Zeno, Case and Zen, and Baby Land made an attractive vaudeville number.—The Princess 12; Under the Star's Minstrels 11; had an immense audience. Lew Dockstader, George Primrose, and Lew Sully were particularly pleasing. Deerman Thompson in The Old Homestead packed the house 12, 13. John Gabriel Bookman, with Arthur C. Delway in the title-role and local talent 16; good house. Anna Louise Tanner local made big hit. Mrs. MacDowell co. 18-20. A Colonial Girl 22.—AUDITORIUM (Benjamin M. Stainback, manager): A Jay from Jayville 11, 18. The Heart of Chicago 22.

NASHVILLE.—GRAND OPERA HOUSE (C. J. Boyle, manager): The Charity Ball by the stock co. 15-20; delighted large audiences. Kelly and Violette, the Scotts, and Baby Mignon, are very pleasing in the vaudeville numbers.—THE VENDOME (Staub and Sheets, managers): Primrose and Dockstader's Minstrels drew crowded houses 10. Deerman Thompson in The Old Homestead, drew crowded houses of season. H. Nevada shows 19; benefit Allen Fox, Treasurer. The Vendome, A Colonial Girl 20. MADISON THEATRE (T. J. Boyle, manager): Jeffries-Sharkey pictures 15, 16; fair houses.

JACKSON.—PYTHIAN OPERA HOUSE (Collins-Parrish Co., managers): Mile 10; small house; audience pleased. Jeffries-Sharkey pictures 11; good house. Andrews Opera co. to good houses 12, 13; audiences pleased. Other People's Money 18. Brown's in Town 19.

CLARKSVILLE.—ELDER'S OPERA HOUSE (John Wood, manager): Louis Brethay Concert co. 9; delighted audience; good business. Fields and Hanson's Minstrels 12; good performance and business. Andrews Opera co. 15; pleased. S. R. O. Other People's Money 17. The Three Musketeers 29.

DYERSBURG.—GEORGIA OPERA HOUSE (W. P. Armstrong, manager): Jeffries-Sharkey pictures 12; small audience. Fields and Hanson's Minstrels 24. Clara Matthe co. 25.

## TEXAS.

GALVESTON.—GRAND OPERA HOUSE: Baldwin-McClellan co. is dividing time between Galveston and Houston; did good business 8, 9, and pleased generally. The scene accessories proved the real features of Under the Dome, and were duly appreciated 10. Who is Who 12; was pushed into the favor of a large audience by a co. of hard workers, whose efforts were rewarded with ample demonstrations of appreciation. Faust 14 by Lewis Morrison's co. with Walter McAllough and Anna-Ansta. True in the leading roles, suffered by comparison with previous productions; attendance small. C. N. Rhode.

DALLAS.—OPERA HOUSE (George Anzy, manager): Harry Corson Clarke in What Happened to Jones, 8, 9 to well-filled houses. Walsh MacDowell co. 10, 11 in Cleopatra and La Tosca. Creston Clarke and Adelaide Prince 12, 13 presented A Son of France. David Garrick, and The Last of His Race, capable co.; good business. South Before the War 15. Jack and the Beanstalk 19. ITEM: Henry Greenwall, of New York, attended the annual meeting of stockholders of the Dallas Opera House Association, and was re-elected president; Phil W. Greenwall, vice-president; Henry Archibald, secretary; George Anzy, local treasurer and manager. The Board of Directors is composed of Henry Greenwall, Phil Greenwall, George Anzy, J. T. Prezant, J. C. O'Connor, and James Schneider.

DENTON.—GRAHAM OPERA HOUSE (A. Caldwell and Co., managers): Lubin's Faust 10; fair house; audience considered. Hubert Labode 11; and Mrs. Van Tracy 12; good house, remainder of week. Rusco and Holland's Minstrels 12; small but pleased audience. Edward Baxter Perry, pianist, 17. The Real Widow Brown Feb. 13. Hans Hanson 15.—ITEM: The Wright Opera House has elected officers for the New Wright opera House as follows: W. C. Wright, president; Hon. J. W. Sullivan, vice-president; J. C. Colt, treasurer; C. T. Ramsdell, secretary; C. H. Donahue, formerly of the profession, manager; Hon. John B. Schmidt, assistant manager.

FORT WORTH.—GREENWELL'S OPERA HOUSE (Melbourne Mac Donald, manager): Melbourne Mac Donald and Blanche Walsh presented "Empress" 8, 9. Deacon Clark and his orchestra presented What Happened to Jones 10 to well-filled house. South Before the War 11; good house. Pearson Stock co. in The White Squadron, The Midnight Alarm, and The Police Patrol 12, 13; good houses; co. good.

SAN ANTONIO.—GRAND OPERA HOUSE (Alex Simon, manager): Scott's Minstrels 9; good house; pleased audience. Who is Who 12; crowded house; performance satisfactory. Creston Clarke 22. Louis Brethay Concert co. 26. Brown's in Town 30.—ITEM: Mrs. Creston Clarke returned to Dallas, Texas, 6, to join the co. after spending a week with her sister here.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Hoyt's Comedy co. 8-13; large audiences; performances fair. Caprice, Dixie Land, That French Woman, A Texas Steer, Queens, and The Fatal Card were presented. Pearson Stock co. in The Police Patrol and The White Squadron 15, 16. South Before the War 17. Mr. and Mrs. Francis Labode 22.

SHERMAN.—OPERA HOUSE (Ellsworth and Brink, managers): Pearson Stock co. 8-10 presented The White Squadron, The Police Patrol, and The Midnight Alarm; weather unfavorable and business poor; performances satisfactory. Creston Clarke 11 presented The Last of His Race to large audience; performance excellent. Harry Corson Clarke 12 in What Happened to Jones did good business; audience pleased. Francis Labode 18.

WACO.—AUDITORIUM (Jake Schwartz, manager): Morrison's Faust 9; fair business; performances good. Richards, Pringle, Rusco and Holland's Minstrels (two days) 13; large audience; good performance. Who is Who 14. Creston Clarke 17. Jack and the Beanstalk 21, 22. Creston Clarke 23, 24. Whitman Sisters 26. Beach and Bowers' Minstrels 28. The Old Homestead 29, 30.

HOUSTON.—HARDY'S OPERA HOUSE (Sam D. Thompson, manager): Ewing Taylor co. 8-13; presented A Gilded Fugue, Texas Leah the Forsaken, Cyrano de Bergerac, A Social Fraud, and Lost in London; large houses; co. gave satisfaction. Richards, Pringle, Rusco and Holland's Minstrels 17.

HOUSTON.—SWEEENEY and COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Scott's Minstrels 8; fair house. Under the Dome 9; poor co. and business. Who is Who drew large and pleased house 11. Baldwin-Carlisle co. 12, 13. Faust 15. Zara 16. Creston Clarke 18.

HOUSTON.—GRAND OPERA HOUSE (A. J. Embrie, manager): Scott's Minstrels 2; good house; performance. Under the Dome 3; good house; performance excellent. Morrison's Faust 10; small au-

dience; performance fair. Casey's Troubles 24. South Before the War 25. Beach and Bowers' Minstrels 27.

EL PASO.—MYERS' OPERA HOUSE (Samworth and Cassidy, managers): Uncle Josh Sprucey 8; large and pleased audience. Morrison's Faust 22. Little Egypt 23. Rusco and Holland's Minstrels 25. Two Jolly Rogers 30. The Christian 31.

CLARKSVILLE.—TRILLING OPERA HOUSE (Curtis and Wilson, manager): Creston Clarke in The Ragged Cavalier to packed house 8; audience pleased. The Schubert Lady Quartette to full house 12; per-

formance poor.

GAINESVILLE.—OPERA HOUSE (John A. Huber, manager): What Happened to Jones 11; full house; performance excellent. Beach and Bowers' Minstrels 15; good business and performance.

NAVAJO.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): Scott's Minstrels 10; fair business; performance good. Casey's Troubles 17.

PILOT POINT.—WEEKS' OPERA HOUSE (Mounts and Bales, managers): Rusco and Holland's Minstrels 11; fair audience; gave satisfaction. Mr. and Mrs. French Labode 12.

TORNADO.—MERCHANTS' OPERA HOUSE (Feltner, manager): South to Fair audience 12; performance satisfactory. South Before the War 13; topheavy house; fair performance. Creston Clarke 16.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Creston Clarke in The Last of His Race 10; fair; audience excellent; excellent performance. Harry Carson Clarke 13. Beach and Bowers' Minstrels 20.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Music Co., manager): Under the Dome 8; good house; performance satisfactory. Morrison's Faust 19. Whitman Sisters 25.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Faust 11; big business; pleased audience. Creston Clarke 25.

BRYAN.—GRAND OPERA HOUSE (J. B. Mike, manager): Scott's Minstrels 12. Krause-Taylor co. 19-20.

## UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Black Patti's Troubadours drew fair houses 11, 12.—NEW GRAND THEATRE (M. E. Mulvey, manager): Murray and Mack in Flinnigan's Bull 8-13; houses full. Mayme Taylor and Mr. Barry as the tramps, shared honor with the stars.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Murray and Mack in Flinnigan's Bull pleased S. R. O. 15. Remember the Maine 22. Human Hearts Feb. 2. Faust 6. Sowing the Wind 8.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Black Patti's Troubadours drew a full house 10; performance good.

## VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (M. Black, manager): The Come Grocery 19. Quo Vadis 20. Remember the Maine Feb. 6. A Breezy Time 13.—STANLEY OPERA HOUSE (Co. D. V. National Guard, manager): Gotham Comedy on, Feb. 12-14.—MUSIC HALL (Star Lecture Course): Roberts Harper 16. Fadette's Women's Orchestra 26. General John B. Gordon Feb. 8.—ITEM: Stanley Opera House, which has been closed for a long time, will reopen Feb. 12 under the management of Co. D. V. 6.

BRUNTING.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Robinson Opera co. 8-12; large business. The Highwayman 17 filled the house; co. capable. The Corner Grocery 20. Wolford-Sheridan Stock co. 22-27. The Dairy Farm 30. Remember the Maine Feb. 6. Pudd'nhead Wilson 19.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Quo Vadis 12; good business; audience pleased. The Highwayman 22.—LIBRARY HALL 11. Fred Van Vleck, manager: The Kennedy Players 10. Doing a good business 13-20. Gothic Comedy 25-27.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Robinson Opera co. 15-20; good co.; good business. Repertoire: Said Pasha, Fra Diavolo, The Chimes of Normandy, The Bohemian Girl, The Mikado, The Grand Duchess, and The Moon's Bride.

BARRE.—NEW OPERA HOUSE (W. W. Lapoint, manager): James O'Neill 5 to S. R. O. in The Musketeers. The Highwayman 18. The Corner Grocery 24. Quo Vadis 27.

FAIR HAVEN.—POWELL'S MUSIC HALL (John Powell, manager): The Social Hippodrome 10-17. FAIR, fair business. Sun's Minstrels 24.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The Corner Grocery 22.

BELLows FALLS.—OPERA HOUSE: The Highwayman 19.

## VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Deerman Thompson in The Old Homestead to capacity 8; performance good. W. H. Crane 10, 11 presented A Rich Man's Son and A Virgin Queen 12-13. The Last of His Race, capable co.; good business. South Before the War 15. Jack and the Beanstalk 19. ITEM: The Princess 16. James Young 15.—ITEM: The Wright Opera House has elected officers for the New Wright opera House as follows: W. C. Wright, president; Hon. J. W. Sullivan, vice-president; J. C. Colt, treasurer; C. T. Ramsdell, secretary; C. H. Donahue, formerly of the profession, manager; Hon. John B. Schmidt, assistant manager.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Setteman, manager): The Little Minister 17. Ambrey Dramatic Stock co. 24-26. Primrose and Dockstader's Minstrels Feb. 3. The Girl from Chill 5. S. Plunkard 8.

STAUNTON.—OPERA HOUSE (Buckman and Shultz, managers): Ambrey Dramatic 22-24. The Girl from Chill Feb. 7. S. Plunkard 9.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): The Little Minister 15; poor attendance; good house.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beck, manager): Town Topics 17; fair business; good performance.

SEAFORD.—CITY HALL THEATRE (H. E. Fahey, manager): What Happened to Jones 4; fair and pleased audience.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Little Minister 16. James Young in Lord Byron 19, 20. The Sign of the Cross 22, 23.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Little Minister 11.

## WASHINGTON.

NEW WHITCOMB.—BELLINGHAM OPERA HOUSE (J. R. Morrison, manager): The Flirts 8-13; good houses; audience pleased. The Hotspot Coon in Town 14.—ITEM: J. R. Morrison, the new manager, took over charge of the opera House.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Shenandoah 11, 12. The most elaborate production of this great war drama ever seen in this city; crowded houses. Sowing the Wind 15. London Life 17, 18.

TACOMA.—THEATRE (L. A. Wing, resident manager): Shenandoah 8, 9; splendid spectacles; co. well received. Estelle Adair as Gertrude Ellington won the audience.

WALLA WALLA.—NEW THEATRE (Charles F. Van De Water, manager): Remember the Maine 8; good house. Sat. T. Shaw repertoire co. 15-20.

## WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): The Adventure of Lady Ursula 13; with William Morris and a splendid co. to good business. Pittsburgh Orchestra 16 gave a fine concert to large audience. The Royal Box 17, 18; concert co.; fair business. Phraso 25.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Van Dyke and Eaton co. closed a successful week 13, with Rip Van Winkle 14. The Child of the Regiment, and On the Trail, The Great Train Robbery 24. Have You Seen Smith 25-27.

PARKERSBURG.—AUDITORIUM (W. E. Kennedy, manager): Lubin's Faust 10; good house; big audience. Devil's Auction 11; large and appreciative audience. William Morris in The Adventure of Lady Ursula 13; pleased audience. The Pagoda 22-27. What Happened to Jones 10. The King of the Opium Ring Feb. 7. Shore Acres 8. Daniel Sully 9.

HUNTINGTON.—DAVIS THEATRE (Joseph E. Gallie, manager): Devil's Auction 13; good performance. Big houses. Van Dyke and Eaton co. 15-20. What Happened to Jones 29.

SISTERSBURG.—AUDITORIUM (E. J. Thompson, manager): The Royal Box 18 pleased S. R. O. 20. Van Dyke and Eaton co. 22-27.

MONONGAHELA.—COLISEUM BUILDING (T. M. Gathright, manager): Girard's Inter-Ocean Vanderbilt co. 13; good house; performance fair. A Jolly Lot 23.

WELLSBURG.—BARTHOLY'S OPERA HOUSE (W. F. Barth, manager): A Jolly Lot 19.

## WISCONSIN.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Young Romance 7. T. C. 13; packed house; co. good.

WISCONSIN.—OPERA HOUSE (Charles F. R. Johnson, manager): Scott's Minstrels 8; fair performance; good house. Who is Who 12; large and pleased house 11. Baldwin-Carlisle co. 12, 13. Faust 15. Zara 16.

WISCONSIN.—GRAND OPERA HOUSE (A. J. Embrie, manager): Scott's Minstrels 2; good house; performance. Under the Dome 3; good house; performance excellent. Morrison's Faust 10; small au-

dience; performance fair. Casey's Troubles 24. South Before the War 25. Beach and Bowers' Minstrels 27.

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EL PASO.—GRAND OPERA HOUSE (J. E. Wilkins, manager): The Little Minister 13. Humpty Dumpty 14; S. R. O.; audience pleased. A Young Wife 16; house crowded; performance fine. Kellar 18.

—ITEM: The employees of this house presented Manager Williams 1 with a handsome Masonic ring.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Tim Murphy in The Carpenter 5; fair business. The Little Minister 12. A Lady of Quality 15. Why Smith Left Home 16. Brown's in Town 23. Under the Red Robe 23. Matthews 24. —ITEM: The employees of this house presented Manager Williams 1 with a handsome Masonic ring.

BACINE.—BELLE CITY OPERA HOUSE (C. J. Feller, manager): Lewis Morrison in Frederick the Great 11; fine production; large audience. Humpty Dumpty 15. Kellar 20. Mrs. B. O'Shaughnessy 21. Englehardt 22. Fulgar's Stars 26.

BACINE.—BELLE CITY OPERA HOUSE (C. J. Feller, manager): Lewis Morrison in Frederick the Great 11; fine production; large audience. Humpty Dumpty 15. Kellar 20. Mrs. B. O'Shaughnessy 21. Eng

## LETTER LIST.

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ham, Lena Bradford, Nellie Beaumont, Bessie Beard-  
ley, Mrs. M. Bartlett, Jane Bury, Lillian Beck, Adel-  
sie Brune, Fanny Burt, Mrs. Olga Brackett, Laura Burt, Josie Beaumont, Laura Bean, Minnie Beatty, Helen Bertram, Mrs. Bryant, Hazel Barrett, Laura Blagge, Louise M. Berkeley, Grace Beebe, Ida Bell, Minnie Bridges, Lucie Brooks, Marie Bowes, Georgia Bryant, Adeline Bouvier, Kate Bryon, Matie Bowen, Vesta Brown.

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man, Mercedes Don Clegg, Clara Connelly, Jane Caron, Mrs. Clegg, Mrs. Nina Collins, Mahalia Collins, Mrs. M. B. Clegg, Evelyn Campbell, Laura A. Cliff, Mrs. Chas. Chartres, Crawford Sisters, Miss Collins, Lillian Cooley, Dick Schaefer, Mrs. Chas. Coggin, May Capwell, Bertha Creighton, Hazel Chap-  
lin, Harriet E. Carter, Ollie M. Cook, Cherry Sisters, Mrs. E. Carter, Cora Carlisle, Eunice Campbell, Car-  
rie Cameron, Miss Theo Caselli.

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beth Darling, Lucile Dale, Brandon Douglas, Dunbar Sisters.

Elton, Eleanor, Margaret Erskine, Elmon Sisters, Elsie Evans, Miss Eden, Dot Eastman, Florence Earl, Minnie Emmett, Linda Evans, Gertrude Ellis, Mrs. John Elliott, Isobel Evans, Mrs. Robert Ed-

Fanchonette, Marie, May Flack, Fannie G. Ferris, Helen Ford, Grace Florence, Marion Florence, Maude Francis, Lizzie Ford, Florence Franklin, Gertrude Foot, Bella Fox, Cora Francis, Stella French, Mrs. Chas. Forrester, Miss Faye, W. H. Fullwood, Mattie Fuller, Elmer France, Ella Fontainebleau.

Gillette, May, Margaret Gale, Augusta Glave, Kath-  
erine Grey, Ginnie Gardner, Mabel Gilligan, Grace Greenan, Mrs. Joseph Greene, H. R. Grover, Lor-  
rie F. Grimes, Eva Gillette, Lillian Grainger, Corde Groves, Edna Grottel, Eddie George, Gene Mar-  
land, Marguerite Goodey, Carolyn Graves, Gene Grimes, Effie German, Mrs. Graham, Lizzie Goodwin, Lillian De Groat, Nellie Gilchrist, Francis Gale.

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rie Hayes, F. Harry, Nellie Hancock, Annie Hart-  
igan, Helen Horneman, L. Harger, Rose Hubbard,  
Grace Henderson, Mrs. John Henshaw, Mrs. A. T.  
Harrigan, Miss Harrigan, Mrs. H. H. Hart, Louise Hei-  
litz, Kitty Holton, Olive Harper, Nella Harwood, Ma-  
rlie Hart, Mary White Hall, Edythe Harcourt, Lucie Hartford, E. Hayden, Elvina Hale, Mrs. W. M. Hodges,  
Elizabeth Hansen, Mrs. David Henderson, Mabel Harte, J. Clinton Hall, Ethel May Harrison, Miss Heckman, Marguerite Hall, Leona Hamilton.

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Markel, Nellie, Sadie Mohan, Polly Marrott, Teresa Maxwell, Vera Marquelle, Lucie A. Mitchell, Trini Milburn, Violet Maradan, Kitty Marcelline, Marie Maiton, Geneva Morgan, Mrs. Felix Morris, Mrs. George Martin, Dolly Mastayer, M. Marceil, Adelaine Martin, Louisa Martin, Mrs. M. Marceil, Mrs. M. Marceil, Eddie Miller, Castella Marlow, M. E. Mitchell, Hattie Morris, Kathryn Morris, Lola Morris, Mabel Montgomery, Eileen Moretta, Claire Marwell, Eddie Mortimer, Mary Montford, Madeline Marshall, Lottie Medley, Josephine Mack, Grace McLeod, Ida McDonald, Millie McDonald, Christie McDonald, Carolyn McLean, Nell McEwan, C. MacDonald, Jessie R. McLean, Mrs. Tom McIntosh, Lizzie McKeever, Nellie McMurtry.

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Patrick, Annabelle, Flora Parker, Isabel Percival,

Miss Priscilla, M. D. Pitt, Agnes Proctor, Dolphine Parasut, Lida Pomeroy, Lizzie Perry, C. G. Starkey, Pae, Maudie Phelps, Lillian Peck, Anna Berger Price, Minnie Prince, Mae Phelps, Grace Parks.

Pock, Eddie, Mrs. McKee Rankin, Sophie Reid,

Madeleine L. Riley, Mrs. E. M. Royle, Jen-  
nie Rupe, Linda Rose, Francesca Redding, Margaret

Raven, Marie Radcliffe, Mattie Rooney, Imogene Rush,

Elizabeth Ryan, Emily Russell, Alice Ray, Rosalie

Russell, Bertie Russell, Hattie E. Rose, Gertrude Rusche,

Ella Ryan, Eunice E. Raymond, Madeline L. Ryker,

Nancy Gilmore Rice, Lansing Rowan, Marion Roe,

Jennie Reiffarth, Bebe Ronhoff, Minnie Radcliffe, C.

Blanche Rice, E. W. Rowland, Phyllis Rankin, Helen Ridgeway.

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Taylor, Maguire, Augusta True, Vivian Townsend, Florence Tyndall, Virginia Tracy, Cleo Thorne, Lillian Thomas, Mrs. Jim T. Tracy, Mary Thomas, Mrs. W. W. Thomas, Mayme Taylor, Kate Thomas, Tyson Sisters, May Thomas.

Urquhart, Marguerite.

Vardi, Jeanne, Jessie Villars.

Wood, Jessie Etelle, Wendell Irene, Walters, May

Ward, Adeline Wright, C. Weston, Kathleen Warren,

Ward, Willard, Elizabeth Woodsen, Grace Wallace,

Ward, Maurice Wilkinson, Marion Winchester, George Willis, Dorothy Williams, Kathleen Weir, Maud Whalley, Mrs. Percy West, Mrs. A. Willis, Sadie Weston, Fanny Warren, Maud White, Blanche Weingart, May Wollcott, Blanche Weaver, Jane Wheately, Gladys Wallace, Alice Wilton, Worth Sisters, Catherine Whitney, Tom H. Walsh.

Young, Phyllis.

## MEN.

Aloisop, M. L., Andy Annan, Claude Amsden, Emil Ankemiller, H. Aquilina, A. J. Anderson, J. K. Adams, Alfred E. Aaron, J. W. Auley, Agent Along the Kennebec, Warren Ashley, Frank Anderson, John Allison, Stuart Anderson, E. M. Alfred, Eugene Kelley, Alice Allen, Hugh Arnott, Harry F. Adams.

Barton, Chas., H. W. Beecher, Willis E. Boyer, Fred Dale Bodine, W. S. Boston, E. W. Bowes, Max Byrd, Louis Byrd, George Edward Clark Baily, D. F. Basye, Wm. Brewster, H. H. D. Bernstein, Geo. J. Basye, Frank De Witt, R. A. Beale, C. G. Blakely, Arthur Bell, Charles Bartling, Newton Beers, Harry C. Burton, Frank Bourne, Jim Brackman, Willard Blackmore, A. C. Breckinridge, H. A. Berthelot, Henry Burke, Clement Bainbridge, Larry Battan, Theo Benitez, Frank M. Beach, Frank Butler, Robert Bier, John Bier, John F. Biley, J. Stuart Broadbent, Matt Berry, Morton Baker, Arthur Boyce, Samuel Buff, Max and Wm. Berleid, Phil G. Bouch, Arthur Burk, W. J. Benedict, Burns and Nina, Frank Blair, A. G. Bonney, Baggs and Wagerforth, C. S. Burton, W. P. Brown, F. Bubbe, Gus Bohner, E. S. Bald, Frank Brannell, August Brannell, Alfred Brantley, W. F. Booth, Geo. C. Brandon, C. H. Burbridge, Wm. Barry, Carl S. Burton, Walter Clark Bellona, Frederick Bryton, Walter Bellve, S. W. Brady, Frank E. Baker.

Clarke, Bert, Harry Clayton, Richard Corliss, Edmund Cullen, W. S. Corliss, Jean Cauchy, F. L. Callahan, George Collins, Angie Campbell, C. E. Carrington, Wm. Collington, Mr. Cohan, Crate Family, C. E. Carrington, Fred Corliss, Eddie Clark, Harry C. Coffin, Chat-  
ters, A. S. Cook, Geo. R. Caine, E. Custom, Wm. T. Clark, Clay Clement, Robert Clapham, G. Carr,

John J. Collins, F. H. Cardiff, M. W. Craft, Edward J. Connolly, W. F. Cody, Gilbert Clayton, J. J. Carroll, Frank Calderwood, Steve A. Chandler, Joe Chapman, Josie Fraser City, Max Clegg, George Clark, Eddie Clark, Carroll, Gerold Country, Joseph Coates, John Coogan, Fred Collier, Sport Chapin, Dean Cook, John Cristain, Fred Carrington, John Compton, Chas. Chapelle, Alexander Churchill, John Corrigan, Ben R. Cook, Wm. H. Currie, Henry Grey Carlton, Edward Cogley, Madison Cary, Frank H. Cardiff, Willard Curtiss.

Dobyns, The, Joseph Davenport, W. J. Demming, Geo. de Rapale, Frank A. Dodge, J. H. Decker, John Drew, Emmett De Voey, Geo. Hill, David E. Dickson, Samuel Driskill, John Drury, Harry L. Dull, Frank Davison, Bert Durn, Dan Dale, Oscar Dane, Wm. O. De Vos, Frank Deutz, Victor de Lucy, A. Dixon, Fred De Vos, Harry Dasset, Byron Douglass, A. M. Dolby, Jack Drummer, Carroll Daly, Wallace E. Dalton, Mervyn Dallas, Chas. Deland, Sidney Drew, Sam Devore, James Dickinson, Geo. E. Dent, J. J. Dunn, Jas. H. Decker, Bert Durand, T. De Fortescue, John Downing, W. J. Donovan, David C. Doran, John Dudley, Joe Dowling, Harry Dusenberry, D. E. Dunn, George Dunn, Harry Duryea, F. J. Dwyer, T. F. Dean, Chas. Dwyer, Doria, Frank Devan, Robert Downing, Chas. D-

eland.

Egan, J. P., J. A. C. Evans, Edwin T. Emery, Gor-  
don H. Eldred, Wheeler Earl, Ellsworth and Burt, Ed. Everett, Roland G. Edwards, E. R. Ernest, Mr. Edwards, E. G. Etey, Kurt Eisfeld, Mr. Egan, Ed-  
dy Family, Griffith Evans, Geo. Enger, H. J. Erwood.

Fisk, Robert, Inno Fox, Grant Foreman, J. Fred-

ricks, Martin Fuller, Barney Fagan, J. L. Finnes, H. W. Fridrich, F. L. Fiebleman, Jack Flann, A. E. Fox, H. J. Faust, Albert Farrington, J. C. Fisher, W. R. Pack, Harry Fisher, H. C. Freeman, C. V. Fisher, John Fisher, D. Fisher, Frank F. Fisher, Thomas F. Fremont, Alie, W. Fremont, Percy A. Fenmore, Ruth Fawcett, Walter Floyd, Hugh J. Ford.

Green, Max, Hugh Gibson, Louis Grisel, Ben Gra-

ham, Willie Grimes, J. Frank Gibson, J. Guillmette,

Norman Gilbert, Arthur Gale, Emil F. Gerstle, John

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